THEODORE ROUSSEL

BY FRANK RUTTER

Ed: 350
w. original etching

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BY

FRANK RUTTER

Author of "Some Contemporary Artists"
"The Poetry of Architecture," etc.

with an Introduction by

C. REGINALD GRUNDY

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FOREWORD

FIRST among those to whom acknowledgments are due for assistance received in the compilation of this volume must be named the late Mr. Theodore Roussel himself. In addition specially to executing the original etching which forms the frontispiece, Mr. Roussel lent photographs of some of his most important paintings and picked impressions of etchings for purposes of reproduction, and supplied much valuable material from his private memoranda.

Acknowledgment must also be made to Miss Robertine Heriot for the important help which she has accorded. Miss Heriot possesses some characteristic examples of Mr. Roussel's work, and has taken sympathetic interest in the production of this volume. Special thanks are due to Miss Heriot for the information and assistance which she has so willingly placed at the disposal of both author and publisher.

Mr. Harold W. Bromhead (Messrs. Harold W. Bromhead, Ltd., 18, Cork Street, Bond Street, London, W.1), at whose gallery so many of Mr. Roussel's works have been exhibited, has also rendered valuable help ; while thanks are also recorded to the respective proprietors of the Goupil Gallery and the Twenty-one Gallery.

INTRODUCTION

By C. REGINALD GRUNDY

As good wine needs no bush, so Mr. Frank Rutter's felicitous monograph on Theodore Roussel requires no introduction to advertise its merits. One point, however, must be made clear. After Mr. Rutter's manuscript was already in type, the artist passed away at St. Leonards on April 23rd, 1926. Mr. Rutter, therefore, will be found to speak of Mr. Roussel in the present tense, but I considered that to alter this would in some degree mar the freshness and vigour of the text as a whole.

Perhaps I may be forgiven by both author and reader if I pay a little tribute of my own to an artist whose work I admire and whose personality I both respected and envied. For in his outlook Mr. Roussel seemed to have found the secret of perpetual youth. Though a veteran of the Franco-German war of 1870, his work remained fresh, vivid and instinct with the spirit of adventure. A man of wide culture, he approached art from more than one quarter and always in the guise of an independent explorer.

It was this spirit of individuality which inspired Roussel in the early 'seventies to migrate to England, for in France it then seemed necessary to belong to some school or group to attain public notice. On the northern side of the Channel this was not so, and Roussel, avoiding the fashionable movements of his time, was to give

play to his own individuality in the way that best pleased him. That his earlier work shows some affinity to that of Whistler is not surprising. Both men had studied in Paris, had acquired a similar outlook on nature, and equally disliked the Academic tradition of the time. But Roussel was not a follower of the elder artist ; it was the latter who, recognising a kindred spirit, sought acquaintance with the young Frenchman, and their friendship—which almost alone of Whistler's was never interrupted by a quarrel—did not weaken Roussel's artistic independence.

Roussel was among the early exhibitors at the New English Art Club, he actively promoted the foundation of the London Salon, and was one of that band of painters who seceded with Whistler from the ranks of the British Artists. But this is old history—what interests me most is the Theodore Roussel that I knew. At an age when most men are content to rest on their laurels, he was still zealously exploiting new metiers of beautiful expression with brush, needle, and printing press. His etchings and prints in colour may be cited as examples of this unceasing enterprise. In these he developed by methods all his own forms of original production in colour which allowed of untrammelled autographic expression by the artist and carried the art of colour-printing to a stage not hitherto attempted.

The latest example of Mr. Roussel's work is the spirited original etching which forms the frontispiece of this volume. It shows a stretch of the St. Leonards promenade not far from the artist's own

residence. There is no trace of any abatement of the freshness and vigour which characterised Roussel's earlier work. It is impregnated with the saltness of the sea and the wetness of the wind. So vivid a piece of suggestion could but have been realised by one whose mind was always open to receive fresh impressions of Nature with the keen enjoyment of youth, and I count it fortunate that Mr. Roussel was spared to make such a happy expression of his mature power for the special adornment of this memoir.

C. REGINALD GRUNDY.

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CHAPTER ONE.

EARLY YEARS.

MR. THEODORE ROUSSEL is a Frenchman by birth, an Englishman by virtue of long residence, and an artist by choice. He was born at Lorient in Brittany of parents belonging to families in which for generations it had been the tradition for the men to make their career in the navy or the army—which some did with distinction. His father, however, was an exception, and after having been prevented by illness from entering the military school, he took to the law.

To all of us who realise how little human nature really changes and how profound is the trite saying that "the child is the father of the man," the early years of an artist's life are particularly fascinating. Mr. Roussel, the most retiring and reticent of men, has been good enough to tell me some of his earliest recollections, and I take pleasure in repeating them in his own words as an additional proof of the eternal truth that the artist, like the poet, is born and not made.

His father died when Theodore Roussel was nine years of age. Up to that time the future artist remained in Brittany, a child already singularly sensitive to the manifestations of beauty. "From that period," he has told me, "date my first impressions, if at such an early period of life intense pleasure, when given by colour and light, out-of-doors or indoors, can be so called. Some of these effects of light and colour have remained vivid in my mind until now. I have tried often to use them in my work, but only in late years have I succeeded in approaching them.

"It was in the garden of our house in the country—where my

family used to live each year from April until October—that I received most of these impressions. Little as I was, they were intense. The grey light in the early morning, the dew on the flowers, the gradual change of aspect of all things from those hours until the splendour of noon, the mysterious light playing in a forest of stems of a bank of tall scabiosa, which then for me had the same charm and presented the same effect that later on would have a sumptuous underwood at Fontainebleau, moved me very deeply. There were also the changes of colour in the sea, and later the aspect of the town when we came back there in the Autumn. The trees in the open spaces, like sprays of gold against the sunny mist of a white sky, and under the early-lit lamps the faces and draperies against sombre backgrounds, strongly delineated by their shadows in the warm light. That I should have felt these things at such an age may be strange, but it is most scrupulously true.

"Of all this I have not spoken four times in my life since I have been a man. As a child I never confided it to anybody. I knew by instinct that it would not have interested anyone in my surroundings. I could see plainly that nobody was taking any notice of what was giving me so much pleasure. At least I could see no sign of it, and I felt a certain timidity about it. With my brothers and my friends I joined in and enjoyed strenuous games, but I never spoke a word to them of what had for me so great an interest. Later on, when I went to the public school, I saw how right I had been in observing such discretion."

Nothing could be further from my intention than to present the young Theodore Roussel as an infant prodigy. It is not claimed that he possessed any precocious facility of drawing—such as Lawrence and Millais showed in their childhood—but his own confessions do prove that Theodore Roussel even then had in

him that extraordinary sensitiveness to beauty which is the stuff out of which the finer artists and poets are made. In these very early years he was naturally receptive rather than creative ; and it was nature more than art which made the first appeal to his growing senses. He had seen some paintings and engravings and drawings in books, but these, except one painting which he loved much, left him " very cold," he says. As all children he had colours, and tried to make drawings of objects and landscapes, but where he differed from the ordinary child was in his serious dissatisfaction with his efforts :—

" I could see directly how terribly bad and ridiculous those attempts were in comparison with what I was proposing to do, and regularly I was destroying them as soon as done—to begin again and destroy again, until for a considerable time I stopped altogether trying to do what seemed to be impossible to me, and contented myself with looking at things. But I determined that if I were ever to discover the possibility of learning how to make pictures that pleased me, I would do nothing else."

When Theodore Roussel was a little more than nine years old, his family left Lorient and, after spending some time in Paris, went south to the Languedoc where they had relatives. One of his uncles, who had started his career as an officer in the navy and after leaving it became an agrégé de l'Université de France and Professor of History at the Collège Rollin, was then occupying the post of Provisor at the Lycée d'Agen. There the artist's school life began. But before this his education had not been neglected. He was what is called " advanced " for his age.

" Without my consent or desire," he has characteristically told me, " I had had lessons of all sorts. I remember well those of a kind of tutor or preceptor who succeeded in inspiring me with a strong dislike of himself and in teaching me the first elements of

Latin. Later I understood that his work had been of value to me and in my memory of him diluted in that dislike, which has never altered, is a certain tincture of gratitude."

It was during that stay in Paris which preceded the journey to the south of France—a stay which lasted the best part of a year or more—that Theodore Roussel made his first real acquaintance with painting. He was taken to the Louvre :—

"What I felt can be imagined, and I believe had the greatest influence on my life. My visits to the Louvre became frequent, and I was thinking of nothing else until, at dealers' in the Boulevards and in the neighbourhood of the Rue Lafitte, I found myself face to face with the works of the men who have been the great painters of the nineteenth century. It was in such circumstances that I saw for the first time the paintings of Rousseau, Corot, Diaz, Daubigny, Dupré and many others. Some of these pictures moved me so much that in my mind I see them vividly to-day. They were reminders to me of those effects of light and colour which had impressed me in Brittany."

The artist's schooldays may be passed over briefly, for his experiences there were much the same as those of any other French boy of his age. From the first Lycée he attended he was moved to another nearer Paris, where his family had come to fix itself, and from this second Lycée he went in due course to finish his studies at the Collège Henri Quatre in Paris. He was destined for a military career and passed successfully his examinations for the Ecole Speciale Militaire, but he was prevented by a grave illness from presenting himself for the classification examination on entrance. This meant the loss of more than a year, and young Roussel made the most of this unavoidable delay and went to Rome.

Though as yet there had been no question of his adopting art

as his profession, he had not been without tuition and training. He had worked as much as he could while pursuing his other studies, and he had also received very early much advice and precious guidance from some artists of talent. At the Collège Henri Quatre he had been under Gudin, a distinguished painter who taught there and did all in his power to help and encourage his pupil. When he went to Italy, therefore, Theodore Roussel could draw from the antique and use charcoal or wash as well as any boy of his age, anywhere. He was perfectly capable of appreciating what he was to see, and of studying and learning from it, and no doubt he made considerable progress while in Italy.

His stay in Rome was rather longer than had been intended by his relatives or himself, owing to his catching the fever, and when he came back to France it was a question of nothing else but the coming war with Germany. When it began Theodore Roussel was a subaltern in one of the newly formed regiments. He went through it, having the good luck of being only slightly wounded, and he came back safely to his friends with the grade of captain. A year afterwards he left the army to pursue an artistic career.

What course should he follow to obtain the knowledge he wanted ? That was the next point to be decided. Long years of public school and then the experience of a war, had made him self-confident and determined. Independent at the beginning, as he has been throughout his artistic career, Theodore Roussel had the courage to decline to travel along the outworn orthodox path.

"Judging it by its results, the teaching at the Beaux-Arts, or else the ideas of art of the then Pontiffs there, did not attract me. By that time I had learned how had been treated those artists whose works had impressed me so much in the past. I could witness how were dealt with then those whose work was so sympathetic to me.

" It would have been folly to go and learn how to do what I did not like, a decision perilous perhaps, but logical.

" It did not go so badly as I feared it might have. I found in the Old Masters all I wanted and became convinced that between them they had said the last word about all manners of technique in every branch of pictorial art at the end of the seventeenth century, and that all variations from their methods, introduced in the course of time as necessary to express novel aesthetic preoccupations or perceptions, different as they might cause a work to look from the work of the Old Masters, were nevertheless based in fact on the conclusions arrived at by them, these variations consisting always of elimination or emphasis of means. I speak here, of course, exclusively of technique proper."

There remains the question of aesthetics, and it may not be out of place here to give what were, and are, Mr. Roussel's conclusions on this matter. He says :—

" Aesthetics must vary in each creative mind as a direct consequence of temperament. It is in each artist the manifestation and the result of his taste, a sort of ' cumulative conscience ' of what for him constitutes beauty, which, when sufficiently developed, might perhaps lead him to formulate general principles of a philosophy of art ; but it is, so to speak—at its personal stage that I prefer to consider it. Its study and culture exact the most delicate observation of oneself and the adoption of the strictest lines of thought and life. That the mind should remain in absolute security against any interference of ideas coming from prejudice, interest, ambition, desire of fame, etc.—this is the only way for the artist to be assured that he obeys only his own tastes and in consequence expresses what he is best fit to express, and so achieves a work of value, the most human of documents."

Mr. Roussel's artistic creed may be summed up in two sentences :

"Know yourself" and "Be true to yourself." Simple as these sentences sound, every artist knows that to live up to them scrupulously requires Herculean fortitude and uncompromising probity.

To say that Mr. Theodore Roussel is a self-taught artist, therefore, is not to stray very far from the truth, for though he had some tuition, as we have seen, he made no application to a professional elder for "tips" and recipes for picture-making. His art was not fashioned in the studio or the school-room, but gradually formed by his own observation of nature, by his reverent study of the works of the Old Masters, and by his intelligent appreciation of the pictures by those contemporary artists with whom he felt most in sympathy. It was on these lines that he worked in Paris for the first two or three years after his determination to make art his profession. As time went on, in his own words, he "began to see the light and became much more confident in the result."

It was in the later 'seventies that Theodore Roussel came to England. He had already seen and admired, he says, "very beautiful works by the English masters of the eighteenth and beginning of the nineteenth centuries, and though I did not come to stop, I meant to give the time necessary for their study." He has remained here ever since, and in view of our curious insular habit of regarding Paris as a paradise for painters, it is interesting and instructive to learn from this French artist some of the factors which prompted him to make his home in England.

"I found here," he says, "an artistic atmosphere more elastic than in Paris where at that time, be it admitted or not, art was fenced in by an officialism which permeated and influenced it, in a very subtle and powerful manner. The result was a discipline against which it was most unhealthy to rebel by any deviation from the canons established by the mighty groups at the Salon.

Witness the way in which those whom we consider to-day the great masters of that epoch fared at the time.

"Here, true, there was the Academy, an institution most respectable, innocuous, necessary and static, which from the beginning —a very brilliant one—represented art as understood and appreciated by a certain class, at first a very highly cultured one. Since the industrial period, it had come to a lower level of taste. It was very difficult, nearly hopeless, to find in it appreciation for original thought. I have tried twice at the beginning, with dismal failure, and never since.

"But I had found one could succeed in living by one's art, outside the Academy, through the fact that there always had been in the English public such vast numbers of people who insist on their own opinion and taste, and judge of things by themselves. Very soon I came to understand that this was only one of the manifestations of this great characteristic of the British people ; the love of true, real independence, supreme in every expression of its national life. I cannot tell you how much these characteristics in the people have contributed to make me love this land and attach myself to it—a people who cared not for being told that it was free, but judged for itself and saw to it that it was so. The profound love of justice, the innate respect for the rights of others as much as for your own, these principles are most closely observed in practice, for so long and to such an extent as to become identified with your very conception of life, of what constitutes the true basis of the social state of man. A unique people !"

In London Theodore Roussel went on working more than ever, "learning by degrees what beautiful motives could be found here by a painter." In 1879 he married an Englishwoman, and that put an end to all hesitation about fixing himself in England, where he has lived for forty-eight or nine years, completely

absorbed by his work, scarcely leaving the country, except for a few journeys to France, nearly all of a comparatively short duration.

The course of a young painter rarely runs smooth and many are given to complaining of a paucity of patrons and of inattention to their early efforts, but Mr. Roussel has told me that he never had "too much difficulty" in disposing of some of his works to dealers—"my prices were certainly not prohibitive"—and very soon he had now and then commissions for portraits. From his earliest beginnings he had always found in France and in Italy dealers who thought, as they said, that "there was something" in what he was doing, and now and then bought small water-colours and drawings. "But in London," he says, "I found one who, as soon as he saw it, manifested more appreciation of my work than any other I had ever met." It was Martin Colnaghi, who can still be remembered by many as one of the greatest connoisseurs in painting who ever lived. The late Sir Hugh P. Lane was one of his disciples and often told me that he learnt more connoisseurship from him than any other man. Martin Colnaghi was indeed very erudite on all matters connected with art and its history, and was said to enjoy the services of a sixth sense when it was a question of determining the origin or the value of a work of art. He exhibited Mr. Roussel's work at his Marlborough Gallery and spoke of it on all occasions in a manner which left no doubt of the sincerity or extent of his liking. "At the same time," says Mr. Roussel, "he was frank with me concerning my future, and told me several times that he thought the nature of my temperament would render my career difficult. I have always kept of that man and of his sympathy the most grateful memory."

Mr. Roussel also exhibited then in many other places, and in spite of observing the precepts he had formulated for himself of living in the retirement exacted by serious study, he had formed

friendships and acquaintances with people who knew him through his work, which was beginning to be, if not yet "known," at least much noticed, as well as with young men of letters and other artists who liked his ideas. With some dealers he was in frequent business relations. I believe that the first picture of Mr. Roussel exhibited in England was an oil landscape, "Evening after Rain," at the French Gallery in Pall Mall. But during the 'eighties he also exhibited at the Goupil Gallery—then in Bond Street—with Messrs. Dowdeswell, and at many other places. It was through his watercolour "The Thames Embankment," exhibited at Dowdeswell's galleries in the later part of the winter of 1885, that Mr. Roussel came to know Whistler.

CHAPTER TWO.

PAINTINGS—LONDON & WHISTLER.

THE relations between Whistler and Theodore Roussel are a matter that calls for nice discrimination. Mr. Roussel himself is the last man in the world to deny his obligations to the Anglo-American master, and in the catalogues of foreign exhibitions he has frankly described himself as *élève de Whistler*. But in English "pupil" is a word which is capable of more than one interpretation, and there is all the difference in the world between a pupil who owes *everything* and one who owes *something* to his master. Roussel undoubtedly owes something to Whistler, a great deal in his etchings, as we shall see later, but rather less, in my opinion, as regards his paintings. It is of the first importance to note that Roussel did not suddenly change his style of painting after he became intimate with Whistler, but continued as he had been doing; at the same time we can all recognise and appreciate what an immense help and encouragement it was for him to find that an artist of the standing and reputation of Whistler approved of what he was doing and considered that he was on the right path.

In his delightful volume of appreciations, *Some of the Moderns*, the late Sir Frederick Wedmore, whose delicately critical mind was always alive to fine shades of definition, is careful to allude to Roussel as being "in a sense, Whistler's pupil." This phrase should be remembered for its justice, and since it is important to get things right from the beginning, it is worth recalling that Roussel himself did not even seek out Whistler: Whistler came to him, attracted by qualities in the work which were very sympathetic to

him and also, possibly, by the fact that this young artist was drawn to subjects similar to those which had fascinated him.

Theodore Roussel had settled in Chelsea and had begun painting Chelsea scenes before he made the acquaintance of Whistler. It was a Chelsea subject that first attracted "the Master's" notice, and he asked Mr. Dowdeswell to introduce him to the artist. Interested in similar subjects, aiming at much the same qualities in art, equally distrustful of the *pompiers* and contemporary pontiffs of the academies in London and Paris, near akin in their temperamental outlook and æsthetic theories, it is not surprising that this chance meeting in Bond Street led to a lifelong friendship. But while Roussel always showed Whistler the admiration and respect due, in such a relation, from a junior to a senior, he was never subservient. Whistler came first, but he was *primus inter pares*. Even Wedmore himself bears testimony that Roussel was :—

"A friend often agreeing with the utterances and conduct, but likewise privileged and certain, on not a few occasions, to disagree with the utterances and conduct of the Chief. Some latter associates, more prudent—it may be, more self-interested—would have applied in vain for that privilege."

Further, there is this point to be remembered, that Roussel, when he first met Whistler, was no longer an impressionable youth ; he was not *un jeune homme* but *un homme jeune*, as his nicely discriminating compatriots would say ; to be more exact he was nearing midway between thirty and forty, he had been practising his art for more than a dozen years, and the essentials of his style were already formed.

Such similarities as exist between the work of Whistler and that of Roussel may be accounted for partly by the fact that for many years both worked amid the same surroundings and found some of their happiest themes in the same neighbourhood, but still more to their

common artistic origin, both having sprung from the Paris of the *Salon des Refusés*, both belonging—despite the years between them—to that wonderful generation which saw the romanticism of Corot and the Barbizon School widening out into the lyrical realism of the great Impressionists ; in short, Whistler and Roussel have both been the heirs of Corot and Courbet, as well as the contemporaries of Manet, Fantin-Latour and Alphonse Legros.

But the actual work of Theodore Roussel is the best evidence of his independence and originality. Less than two years after meeting Whistler at Dowdeswell's, he showed at the New English Art Club in 1887 that exquisite oil painting, "The Reading Girl," now in the Stedelick Museum, Amsterdam, which even to-day has good claims to be considered his supreme masterpiece in figure-painting. Only a prejudiced eye could imagine that Whistler ever had any considerable influence on this painting. About six feet square, this canvas shows the life-size full-length nude figure of a woman reading. A dark purple-red background is formed by a heavy curtain of that colour ; light blue and flesh-coloured draperies are thrown on the back of the chair on which the young woman is seated ; the floor is grey. The beauty of the colour harmony is equalled by the high refinement in the treatment of the nude figure, faultless in its drawing and modelling, and by the presence of a rare style in the natural but exceedingly decorative arrangement. Wedmore spoke highly of this work as "that canvas, austere in its performance, restful in its effect. . . . Among the great, dignified treatments of the Nude in modern days, among a few pieces undoubtedly maturing for Classic rank, 'The Reading Girl'—of which a reproduction hints better than words at the quiet tones and at the admirably chosen contour—takes high place." (Plate I.)

"The Reading Girl" may be regarded as a culminating expression in practice of the theories about painting which the artist had

gradually formed. About the time he first met Whistler, Theodore Roussel had gone a long way in his researches and was becoming much preoccupied by theoretical studies on painting and colour. His first concern was what he calls " Positive Chromatic Analysis." This, according to Mr. Roussel, consists of " the means of discovering in any pigment of the palette the prismatic rays it reflects. We have no pigment of a pure colour for the palette, they are all *at least* binary combinations. You can, by the means I speak of, analyse in a moment any of these pigments and with the proper *allowance for tonality* extract from it one or more of its chromatic components."

The principles on which Mr. Roussel's practice is based are more easily grasped by demonstration than by argument. He begins by treating the pigment in tubes supplied by artists' colourmen as raw material from which the refined colour has to be extracted. For example, to extract a pure blue from ultramarine Mr. Roussel prepares a bluish-grey of the proper tonality to match the raw ultramarine. Flake-white is not itself a pure white, and before it is mixed with the ultramarine the orange in it has to be killed by the addition of a proportion of blue. The resulting grey, mixed on the palette with the raw ultramarine, yields a purer and more intense blue than the colour straight from the tube. Since the new hue is obtained fundamentally from the admixture of two pigments, ultramarine and flake-white, it may be asked, Why not mix the two directly? The obvious objection to this rough-and-ready proceeding is that it *is* rough-and-ready, and that by this procedure it is wellnigh impossible to gauge to a nicety the proportions of each pigment required. By the preliminary mixing of the grey the *proper tonality* of the refined white to be added to the ultramarine is secured, and this proper tonality is the secret of the purity and intensity of Mr. Roussel's colour. By experiment on the palette the impurities in each pigment can be analysed, and, when detected,

they can be corrected by the addition of a grey (*i.e.*, a " reformed white ") of the right tint and right tonality, and to a sensitive eye there is no margin for error, since while the right grey *heightens* the luminosity of the colour, all others lower it. From this very inadequate sketch of Mr. Roussel's system of Positive Chromatic Analysis it will be clear that while the artist mixes all his pigments with grey, *all his greys are different.*

Another study in which Mr. Roussel engaged was " the rational distance in relation to an admitted tone, leading to the rational perspective of colour." Mr. Roussel, who among other things is an accomplished mathematician, has formulated his research in this matter by his axiom that tones are " in inverse ratio to the square of the distance." The further we recede from any colour the more it diminishes in tone till, if we could get far enough away, it would lose all colour and appear black. This is a phenomenon which most painters have observed, but Mr. Roussel has established to his satisfaction that there is a definite arithmetical progression in this loss of tone. Experiments in this " rational perspective of colour " may be most easily conducted in an interior, making use of a picture on the wall or the bright binding of a book on a shelf. If we fix a particular colour in either of these objects standing close to it and then recede two yards, we shall soon find that the colour is not twice as dark, but four times as dark as when we were almost touching it. If we recede four yards, we shall find it sixteen times as dark, and so on, " in inverse ratio to the square of the distance."

This, perhaps, is not the place to speak of these things. Mr. Roussel has long since completed these studies, and he hopes to publish them some day if he has sufficient time. The point which immediately concerns us is that these studies were already far advanced in 1886 when the artist was making the studies for his painting, " The Reading Girl."

The New English Art Club was founded in 1885 and from what has been said already it will be seen that Mr. Roussel was connected with this brilliant art society in its very early days. That he should have been drawn into this club was very natural, because the bond of union between the gifted artists who became its founders was a Paris art training and a common admiration for the great French masters of the nineteenth century. To the club's spring exhibition in 1887 Mr. Roussel also sent a full-length portrait in oils of Mr. Mortimer Menpes. (Plate II.) The last picture, also known as "Sortie du Club," is one of Mr. Roussel's most important male portraits. It represents Mr. Menpes standing, in evening dress and inverness cape, hat on head and hands in pockets, against a plain "celadon" background. Artificial light, coming from above, throws long shadows of his clothes on the wall and carpet. The picture is of a magistral simplicity, unrelieved by a single accessory, but there are exquisite subtleties of tone in the blacks and whites which dominate the restrained colour scheme, and the living presence of the man is set before us delicately enveloped in circumambient air. For all its reticence, the figure is superbly modelled, and we are conscious of its "tactile values" in our conviction of the ease with which we could pass our hands between the figure and the wall. Whistlerian in a sense, this portrait may be, and inevitably it evokes comparison with Whistler's famous portrait of M. Theodore Duret, also in evening dress, but the pink domino which the latter carries, coupled with the entire absence of any "pretty" element in the Menpes portrait, is one of many things which help to emphasize an essential difference between the mental attitude of the "Butterfly" and the more cloistral temperament of Theodore Roussel.

During Whistler's presidency of the Society of British Artists, Mr. Roussel was an important exhibitor at the Suffolk Street institution. To the autumn exhibition of 1887 he contributed a

portrait of Mrs. Mortimer Menpes, one of Dr. Howard Stewart, and a charming small oil painting entitled " Bathers," showing two nude figures against a background of foliage. (Plate IV.) After Whistler had been jockeyed out of the presidency of this society, Roussel together with most of his friends resigned. It will be remembered that when asked by somebody what had happened to the Society of British Artists, Whistler wittily replied : " It is very simple, the artists have come out and the British have remained." Mr. Roussel was one of the " artists."

The year 1887 was an important one in the career of Mr. Roussel, for in addition to the memorable paintings already mentioned he showed that same year at another London gallery an exceedingly beautiful pastel fancifully entitled " Ma fonction est d'être blanc." This was a real " symphony in white," being a life-size half-length portrait of a lady in a white Pierrot costume against a white background. The subtle harmony and variation of the whites made a profound impression on all who saw this picture, which was subsequently invited by the Comité des Beaux Arts in Paris and exhibited in the special *Exposition du Siècle* of 1889.

In 1888 Mr. Roussel showed a " Portrait of Mrs. Walter Sickert " at the Grosvenor Gallery, and in the following year he sent one of the best portraits of women he has ever done, " Mrs. Gray Robertson," to the Goupil Gallery. This picture was a subtle " symphony in rose," presenting the head and shoulders of a young and fair woman in a rose colour dress against a rose colour background. At the same time Mr. Roussel showed at the Goupil Gallery a remarkable group of pictures of Chelsea, including " The Blue Thames : End of a Summer Afternoon, Chelsea," " Low Tide, Chelsea," " Opalescent Evening, Chelsea," " The Barge," " The Pub," " Cheyne Walk," and " The Plumbago Works, Rainy Evening." Akin to these delicate impressions of Thameside scenes was a very

beautiful oil painting, " Evening in June," exhibited in 1889 at the New English Art Club. In this nocturne, so eloquent of the poetry of night, the rising moon was seen above a bank of tall trees of which the colour, as well as that of the lawn underneath, faded into the grey of the crepuscle. In the distance was shown the vague silhouette of a woman dressed in mauve.

For the next two or three years Mr. Roussel exhibited chiefly at the New English Art Club, two of his most memorable contributions being portraits of his own children. The pastel, " Portrait of a Little Girl," exhibited in 1890, shows Mr. Roussel's daughter at the age of seven. The little girl with her auburn hair and dark eyes, in a speckled rose dress with dark blue belt, sits with her arms folded in her lap and her head in the full light, against a black background. She is—to use the words of Sir Frederick Wedmore, " serene, simple, with, in her delightful childhood, a large and Southern quietude of grace." (Plate V.)

In 1891 Mr. Roussel showed another fascinating study of childhood, " Little Paul," a half-length of his younger son when four years old. The fair-haired boy with his dark eyes stands erect in a dark blue and grey dress against a dark grey background. The spray of sweet peas which the boy is holding in his hands happily symbolises the flowerlike beauty of childhood. (Plate VI.)

An exhaustive catalogue of Mr. Roussel's productions cannot here be attempted, but mention must be made of two other portraits near these in date, that of his friend, Bernhard Sickert, shown in 1892 at the New English Art Club, and " The Chinese Shawl," exhibited, I believe, at the Grafton Galleries. The latter, a very decorative work exceedingly beautiful in pattern and colour, will be remembered as one of the artist's happiest excursions into the realms of *chinoiserie*.

By this time Mr. Roussel had left Chelsea and, still clinging to

the neighbourhood of the river, had settled himself in a delightful old Georgian residence, Belfield House, which stood secluded among its trees in the then quiet oasis of Parsons Green. Here Mr. Roussel and his family dwelt for many years, and evidence of his change of abode was given by his " Nocturne, Parsons Green," which was one of a notable group of oil paintings exhibited in 1894 at the Dowdeswell Galleries. Conspicuous among them was the full-length, life-size painting of Mrs. Theodore Roussel, described as " Portrait of a Lady." (Plate VIII.) For simplicity this vies with the earlier Menpes portrait, and while it is equally alive it is still more noble in the dignity of the presentment. Mrs. Roussel is dressed in black with dark gloves, her right hand holds a black feather boa round her waist, the shadow of her figure is seen on the light warm grey wall which, with its darker wainscoting, forms the background. The picture is grave in colour to the point of austerity, but it is exceedingly subtle in its tonality. That this fine work was well remembered by those who saw it is evidenced by the fact that twenty years after its exhibition at Dowdeswell's it was specially invited by the Royal Committee of the Fine Arts in Brussels for their triennial exhibition in 1914. Altogether some thirty works by Mr. Roussel were exhibited at the Dowdeswell Galleries in 1894, and collectively they made a fine display of the width of his range and of his variety of subject. Other portraits shown were those of " Lord Ronald Gower," " Francisco Rizello," and a half-length life-size of a young girl entitled " Iris." In this charming figure painting the shoulders of the sitter are half-draped with transparent black gauze ; in her arms she holds a bunch of purple irises. The background is rose colour, and this rather daring juxtaposition of rose and purple notes is perfectly harmonised with the delicacy of the flesh tints. This picture is now in the collection of Capt. Basil Gotto. (Plate IX.)

Among the marines, landscapes and riverside scenes were "Rising Tide: Estuary of the Thames at Leigh," "Chelsea Palaces," showing the walls and roofs of the old houses illuminated by the setting sun and contrasted with the deep blue of the water, and "A Garden in Fulham," representing the end of an afternoon in full summer—a true London idyll, across a lawn shadowed by a big tree is seen a bank of flowers, among which are tall lilies, against a bank of big trees. The painter's love of flowers was seen not only in this beautiful garden scene, but also in still life, notably the flowerpiece, "Roses in a Glass," in which the beauty of the flowers in the vase is brought out with Fantinesque delicacy and precision against the black background. In 1898 Mr. Roussel sent to the (Royal) Society of Portrait Painters one of the most successful of his male portraits, a half-length of his friend, Paul Maitland, the artist, in a fur coat. Admirable as a likeness and simple in its unpretentiousness, this picture is a brilliant example of the artist's tact and skill in design. The grey background is cut by a purple drapery, the folds in which repeat with telling rhythmical effect the diagonal lines made by the lapels and cuff of the sitter's overcoat.

There can, I think, be little doubt that had the life of a fashionable portrait-painter appealed to Mr. Roussel, he could easily have become one after the acknowledged success of his portraiture in 1894. His talent in this direction was patent for all to see, but the artist had neither the inclination nor the social "pushfulness" required to establish himself in this dubious trade. Despite their variety it will be observed that the range of Mr. Roussel's portraits is limited; nearly all his sitters have been members of his own family or his personal friends, people he knew well and for whom he had affection. The few exceptions have been persons in the public eye, like Lord Milner, whom he could unreservedly

respect and in whose character he could be interested. His eyes were evidently open to the dangers of promiscuous portraiture. Like all of us he had doubtless noticed how many a promising talent had degenerated and been dissipated by society favouritism. Reputations made by portraying persons known and loved have so often been lost when the painter is tempted to manufacture likenesses of people in whom he has nothing but a pecuniary interest. Of Theodore Roussel, as of George Frederick Watts, it can be said that respect for and genuine interest in the sitter has always been an essential preliminary before the undertaking of a portrait. He is not, and never has been, the man to accept "jobs"; all his painting has been a labour of love.

It is characteristic of the artist, therefore, that his next conspicuous success in portraiture should have been a portrait of his own daughter. "Portrait of Miss J. R.," exhibited at the Society of Portrait Painters in 1894, represents the artist's daughter Jeanne at the age of fourteen, and this oil painting seems to me even more beautiful in its perfection than the earlier pastel which roused the enthusiasm of Sir Frederick Wedmore. It is a half-length, life-size, the face is shown nearly in profile and long hair falls over the girl's shoulders, her arms are bare and her hands are folded in front of her. The dress is of old blue-grey brocade with a flower pattern, square cut at the neck. Psychologically it is a tender expression of a mood of brooding wistfulness; technically, it excels the pastel in its delicate modelling of form, while it preserves that air of reticence and aloofness which makes Mr. Roussel's portraiture of children at once so intimate and so poetic. (Plate VII.)

Meanwhile, the workaday riverside still exercised its old fascination on the artist who exhibited in 1896 what I hold to be one of the most beautiful shipping scenes he has ever painted. "Rochester" is an effect of morning which wins us both by its convincing inter-

pretation of the thing seen and by its exquisite balance as a decorative pattern. In the foreground are two barges and a dinghy reflected in the water under a very light sky ; in the background are shipping, factory chimneys and cliffs ; the hulls of the barges and the strip of foreshore form two nearly parallel horizontal lines, broken by the vertical lines of the masts and factory chimneys and their reflections in the water, and this squareness in the fabric of the design which gives both substance and soaring inspiration to the picture as a whole is cunningly relieved and lightened by the emphasis laid on the strong diagonal lines formed by the gaffs and booms of the two barges. Wonderfully simple and natural in its effect, yet wrought out with a subtle intricacy of design, this painting is a triumphant example of the art which conceals itself. (Plate X.)

This painting of " Rochester " was the prelude to a series of marine studies near Dover which occupied much of the artist's attention during the next few years. One of the earliest of them was " Sea at Dover : Summer Afternoon," exhibited at the Goupil Gallery in 1899. An effect of sunlight on the sea, depending on its delicate notation of colour, the light greys in the sky reflected in the water, but preserving throughout a warm golden colour, this is a picture the charm of which cannot be conveyed adequately by any photographic reproduction. Much the same must be said of many other marines which figured prominently in the important group of some seventeen pictures which Mr. Roussel exhibited at the Goupil Gallery this year. " A Coming Storm : Shakespeare's Cliff, Dover," is a harmony of greys, greens, purple and white. It shows Shakespeare's Cliff on the left, a sky heavily clouded, a stretch of sand in the foreground, a boat on the horizon. But all these things—apart from the very important sky—are mere accidentals ; the aim is not topographical, the picture presents a mood of nature and the most important element in it is the colour. The place itself plays a

larger part in "Dover Quay: Summer Afternoon." Here the warm light of late afternoon is reflected by the buildings on the quay and the rigging of the two three-masted ships moored in the foreground; in the background are the huge cliffs with the buildings on the top. A photograph gives some idea of the dignity of this vision of England's most famous gateway, but it tells us nothing of the intense green-blue of the water in the foreground, which is so vital a factor in the painting. (Plate XI.)

"Evening coming over the sea," or "After Sunset, off Dover" (exhibited, Colnaghi's, 1906), is another marine which it is hopeless to reproduce in monochrome. It shows us a summer evening sky just after sunset, grey but still coloured, and the tints are repeated in the sea, in which the shadows are of grey, purple and green in sober tonality. A masterpiece by a fastidious and keenly discerning colourist, it can only be appreciated in terms of colour. One other of this Dover series must just be mentioned, "Dover Castle, Evening," an enchanting harmony in grey-gold and green. From a kind of jetty, which forms the first plan of the picture, is seen the hill over which the castle stands; hill and castle, as well as the sky, being coloured by the setting sun. This was shown at the Goupil Gallery, 1899.

"A Garden Under Snow," also included in this Goupil Gallery exhibition, has a special interest for us because it shows Mr. Roussel's own garden at Belfield House in a wintry aspect. As Plate XII proves, it is an exceedingly interesting piece of patterning: in the foreground is a big tree; flanked on either side by smaller trees, and the arabesques formed by their interlacing branches obviously supply the leading motive of the picture. Over the wall are seen in the background suburban houses covered, as the rest, with thick snow and over all is a leaden sky. Happy the artist who in bad weather can find so engaging a theme from the windows of his own

home ! In another landscape, " The Last Ray : Wood in Autumn," the accent is laid not so much on the design as on the colour scheme, a harmony of golden greys, purples and greens. We see a glade surrounded by trees in early autumn towards the end of day, and a ray of the setting sun throws a streak of gold across the dusky ground.

In addition to marines and landscapes, the collection of Mr. Roussel's work at the Goupil Gallery this year included a few portraits and figure paintings, conspicuous among them being " Proserpina." In this painting a singularly handsome woman with dark hair and eyes, wearing a black Greek dress, is seen in profile against a background of richly embroidered old Chinese drapery, of which a fold at the top of the left corner is of subdued rose-grey colour. The left arm, bare, is extended, the hand resting on the left knee. Nearly touching the figure is a Greek vase, with painted figures, which is filled with Oriental poppies of different colours. Exceedingly rich yet subdued in colouring, with an unusual wealth of ornamental accessories, this is perhaps the most elaborately decorative of all Mr. Roussel's portraits or figure paintings. In the *mise-en-scène* there may be traced just the faintest possible suggestion of that deliberately decorative purpose which we associate with Rossetti and Albert Moore ; but in Mr. Roussel's picture the elaboration of accessories is kept sternly under control and never allowed to overwhelm the naturalism and humanity of the presentation. Despite the richness of its content, our abiding memory of this picture is not merely of an engaging pattern of shapes and colours, but still more of a living personality, a thoughtful and thought-provoking enigma, haunting in her beauty and mystical spirituality. (Plate XIII.)

For the next few years Mr. Roussel gave much of his time to etching—of which more will have to be said later—and sent few

pictures to the London exhibitions, but in 1906 another important collection, including some eighteen new paintings by him, was exhibited in the galleries of Messrs. P. and D. Colnaghi in Pall Mall East. Some time before this Mr. Roussel had paid one of his rare visits to his native land and brought back with him several delectable souvenirs of his stay in the south of France. Several of these appeared in the Colnaghi exhibition, one which I remember well being " The Terrace, Monte Carlo," and another " Mentone, from Cap Martin," in which a dusty road, bordered by big fir trees, was shown skirting the sea lit by the sunset, in the background a hill in half shadow, above it the crests of mountains gilded by the setting sun.

These Mediterranean scenes, so joyous in their gay colouring, so dainty and refined in their polished craftsmanship, live vividly in my memory, but generally speaking the sensation of this exhibition was Mr. Roussel's great portrait of Lord Milner, which now hangs in the City Hall, Johannesburg. This life-size, full-length portrait is an admirable blend of happy naturalism and discreet decoration. The statesman is seen standing easily, his feet slightly apart, left hand on hip, in a black frock coat and light yellowish waistcoat. The light, coming from the spectator's left-hand side, projects a shadow of the figure on the wall. A plain panel of light blue—a graceful reference to Lord Milner's *Alma Mater*—forms the background with, on the left, the edge of a Beauvais tapestry with a patterned border above a lacquer cabinet on which stands a bronze of the " Victory of Samothrace "—a tribute to the successful issue of the South African war—and in the right-hand top corner an *appliqué avec girandoles*, this last wall ornament—or rather, a section of it—providing discreetly the absolutely necessary equipoise to the " Victory " on the cabinet, while the imaginary diagonal line between them, running through the head of the sitter, is rhythmically repeated by the line of the left forearm and the shadow of the

coat on the wall. It would be difficult to name another portrait of a modern statesman so entirely natural in appearance and yet so carefully and intricately thought out in every detail, both as to decorative unity and to appropriate symbolism. (Plate XIV.)

Lord Milner's personality naturally helped at the time to draw all eyes to this striking picture, but other portraits of the highest interest were also included in this exhibition. There were, for example, the admirable "Portrait of Sir Sidney Colvin," in Whistlerian phraseology an "arrangement in greys," now hanging in the Savile Club, the nobly characterised life-size head and shoulders of the late Burgess Marriage (Plate XV), and another highly decorative female portrait, "The Chinese Robe." The last shows the three-quarter length seated figure of a young girl dressed in an old Chinese gown, blue and embroidered with flowers. The head is turned in profile; one hand holds the drapery on her chest, the other comes out, extended, from the red lining of the sleeve. There is a background of purple-blue Japanese draperies richly embroidered in gold and white silk representing birds and flowers; on a low table near the figure is a Chinese vase in which stands a small branch of a tree in flower.

Whatever else be left unrecorded I must endeavour to describe two other paintings in this exhibition, landscapes both, because they illustrate the insatiable voracity of the artist in his endeavour to seize and record every aspect of Nature by day and night. Poles apart, the one is an effect of full light at the height of summer, the other is a nocturne. In "The Elms" the foreground is a white road bordered by dusty grass; across it is seen the group of big trees which gives the picture its title; the landscape beyond is seen through the haze of the heat. While this picture interprets in terms of paint the blaze of full sunlight, "The Night—September—Chelsea" unveils a lunar spectacle. Here the moon, very high up

in the blue night, appears through the leaves of the plane trees the shadows of which, as well as those of the railings, she projects on the pavement of Cheyne Walk. The great light is reflected in the river, and beyond are the factories of Battersea, with their tall chimneys. A forge throws its red light near the shore. Moving in its exceeding tenderness and truth, this picture must rank among the greatest modern nocturnes, among the most successful interpretations in paint of the serene poetry of night. Hopeless again to expect any photograph to convey that vague bronze colour which renders the leafage of the plane tree as seen by night. No ; to appreciate the beauty of the colour in this vision of " clear, impeccable moonlight " (Wedmore) we must see the picture itself, which is (or was) in the possession of Lord Grimthorpe. (Plate XVI.)

Always an independent artist, abstaining alike from cliques and coteries and official art institutions, preferring like Lord Rosebery to plough a lonely furrow, Mr. Roussel was greatly interested in the endeavour to establish a " no-jury " art exhibition in London. Though he himself had no difficulty in exhibiting his work in various West End galleries, he knew how difficult it was for a young and unknown artist—especially if gifted with a genuine original talent—to pass the selecting juries of the various societies—each having its own prejudices—or to find a dealer intelligent enough to appreciate the strange and also brave enough to exhibit the unknown. He felt —as I did and still do—that every civilised nation that pretended to be an art-producing country ought to have at least one really " open " annual exhibition on the lines of the *Salon des Indépendants* in Paris, an exhibition to which any artist, good, bad, or indifferent, backing his belief in himself by paying a small subscription, could send a certain number of his works and have the right to submit them directly to the judgment of the public without the intervention of any other artist as judge of his achievement.

Accordingly, when the Allied Artists' Association was founded on these lines Mr. Theodore Roussel became a Founder-member and not only contributed to the exhibitions held in the Royal Albert Hall, but took an active interest in the welfare of the society. He believed in the principles by which it was animated, and he was not ashamed to defend them, as the following anecdote will show. In 1908, when the first exhibition at the Royal Albert Hall was held, Mr. Roussel was elected a member of the Hanging Committee, and it must be confessed that among the pictures in the section which it became his duty to place and arrange, were a good many works by what we may leniently describe as " the weaker brethren." I well remember that on the Private View that year, while we were surveying an arduous task conscientiously accomplished, a lady came up to us and said, " Oh, Mr. Roussel, how could *you* hang those dreadful pictures !"

" Why not, my dear madam," replied Mr. Roussel unperturbed, " it is the same everywhere. At the Royal Academy also they hang bad paintings—only," shaking his forefinger impressively, " *here we have not the right to refuse the good !* "

In addition to some older works previously exhibited, Mr. Roussel showed at the first exhibition of the Allied Artists' Association a portrait in oils of Mrs. Arthur Melville, wife of the distinguished Scottish painter.

In the following year an important collection of new paintings by Theodore Roussel was exhibited at the Chenil Gallery, Chelsea, where the wide range of the artist was again seen in a series of representative works which included figure paintings, landscapes, marines and flowerpieces. Of the former, one of the most important was the exceedingly decorative nude entitled " The Mirror." The picture takes its title from the mirror before which a woman is seated, with her back to the spectator, putting an iris in her hair.

The front view of the woman is seen in the glass. On the right are the folds of a rich blue Oriental brocade, the seat is covered with a very dark green brocade, near the figure is a crystal bowl, half-filled with water, in which are two irises ; and another flower is seen on the seat. Rich and harmonious in its colouring, this picture is also an expression of that mood of wistful reverie in the interpretation of which Mr. Roussel excels. (Plate XVII.)

Another charming painting here, illustrating both the artist's keen observation of Nature and his power of using his knowledge to express a graceful idyll worthy of Theocritus, was "The Little Fauness," in which is seen the nude figure of a young child running in the grass under the shade of a wood after a butterfly. The great light above not seen directly, but filtering through the trees, determines the colour of the flesh tones and the particular harmony of the greens of the grass and trees. Other figure paintings in this exhibition were a head and shoulders of the late William Sharp, the Celtic poet and essayist who also wrote under the name of "Fiona Macleod," shown full face against a warm grey background, and "Julia," a very realistic portrait sketch of a baby only a few months old.

In "Opal Evening in June," the title happily describes the colour of the sky and the water of the Thames on the summer evening depicted. The time is immediately after sunset, and across the water are seen, taking their colour from the sky, the tall chimneys of factories. "Green Lace" was another happily entitled landscape showing two big trees at the edge of a backwater of the Thames. The time is a spring morning and the young foliage, hanging over the river, forms with the sunlight a light green pattern suggesting the title ; in the background, on the other side, is a kind of floating wharf made of wood painted black. Another sylvan scene of great beauty was "The Two Oaks" ;

in this the two trees are in a clearing, their trunks are in bright sunlight, the ground is covered by undergrowth, while the background, at some distance, is formed by a mass of darker foliage.

" Children on the Sands " showed another aspect of Nature and of Mr. Roussel's delicate art. In this marine groups of children are paddling, others are seated on the sand, while the sea itself, of jade colour with white crested waves, is itself a thing of jewel-like beauty. (Plate XVIII.) A watercolour study for this oil painting is now in the Victoria and Albert Museum, South Kensington, and an admirable reproduction of it (Plate 10, facing page 28) will be found in the Museum's official publication, " Review of the Principal Acquisitions during the Year 1918."

Altogether more than twenty oil paintings were included in the exhibition at the Chenil Gallery and " A Rose in the Evening," though the smallest of all, was inferior to none in its delicacy of observation and workmanship. The subject of this tiny panel is a rose on a rose-tree seen against a bank of foliage at the end of a garden by the passing light of the crepuscle in full summer. Its small size—it measures only seven by five inches—is due to the necessity of dealing with a small surface for the sake of rapidity of execution when striving for an effect of light which can last only a few minutes. This exquisite little painting is the quintessence of impressionism, for in it the artist has done his very best to express, at the very moment he felt it, the æsthetic significance of a rare harmony of colour and tone fitting absolutely the conditions of the composition given by the facts themselves.

Another important study from the nude, " Model Mending a Drapery," was exhibited this year (1909) by the artist at the Royal Hibernian Academy. This half-length, life-size, shows the back of a model who, seated on the edge of the " table de pose," is busy mending a drapery. The background is brown, and a light

from right above the figure illumines brilliantly the back of her head, her shoulders, and the modelling of the flesh.

Except so far as it may affect his art, the private life of an artist is not properly the concern of a critic, but since after 1909 there is a pause apparently in Mr. Roussel's production of pictures, it may be permissible to state that in this year he had the misfortune to lose his wife. An artist pays for his sensitiveness by his capacity for sorrow, and after twenty years of happy married life the death of Mrs. Roussel was a severe blow from which her husband only slowly recovered.

The next trace of Mr. Roussel as an exhibitor which I can find is in the 1911 exhibition of the National Portrait Society to which he sent two works, "Dr. Bilderbeck Gomess" and a head of his friend the sculptor, Mr. John Tweed. In the following year he exhibited "Ships at Fowey," one of the most successful of his larger marines, at the Goupil Gallery. The dominant object in this painting is a big full-rigged ship, her hull painted black, red and yellow, anchored with some smaller vessels in a narrow creek. The time is summer afternoon, and the sky is flecked with light, warm-coloured clouds. The water reflects the sky, and in the background and on the left side of the picture, hills green, bronze and gold contribute their quota to a colour scheme of extraordinary variety, harmony and beauty. A smaller but equally effective view of "Troy Town" was sent by Mr. Roussel in 1913 to the International Society. "Fowey" shows us a row of picturesque houses, typical of Cornwall, at the foot of a hill wooded at the top. The grey stone walls are washed by the sea, which, in the light of a summer early morning, is of the hue of a pale emerald. Both these paintings are now in the possession of Mrs. Heriot. Three other oil paintings, "August," "A Creek at Dusk" and "Moonlight, Arc-light, and a Crowd," were shown

the same year at the Goupil Gallery, but after 1913 there is a long pause in the artist's exhibiting, sufficiently accounted for by the outbreak of the European War. It would be out of place here to dwell on this interruption of the artist's work, but we can all recognise that with his own personal experience of the fighting in 1870, Mr. Roussel had a deeper and more bitter knowledge of what war meant than most men of his age who lived in England.

In November, 1914, Mr. Roussel married again, his second wife being Mrs. Arthur Melville, the widow of his friend the Scottish artist. In view of her delicate health and her need for a milder climate, Mr. Roussel gave up his London house and made his home at Hastings, where he has lived ever since. But while residence on the South Coast probably prolonged his wife's life, her malady was relentless and to the great grief of the artist the second Mrs. Roussel died in March, 1917.

Never at any time limited either in his choice of subject or in his means of expression, Theodore Roussel during a long life has made use of many media, but though he had previously exhibited pastels and watercolours as well as oil paintings, it was not till 1918 that he had his first one-man-show of watercolours. The collection of his sketches exhibited that year at the Twenty-One Gallery, in the Adelphi, revealed yet another aspect of his art to the public. The artist had now made his home at Hastings, and the majority of these watercolours showed various aspects of life and nature on the South Coast. Coming immediately after the termination of a long and sanguinary war, it was refreshing indeed to note the gaiety and lightness of handling which distinguished such watercolours as "Children Paddling at Brighton" (now in the Victoria and Albert Museum), "Summer Holiday, Hastings," and "Hastings Beach, August." In these and many another sketch Mr. Roussel recaptures the very essence of the holiday

mood when the weather is kind and all is bright and gay ; yet such is the fastidiousness of the artist's power of selection and so dainty and delicate is his execution that he can make a Bank Holiday gathering a feast of refinement. This collection of his watercolours might have been classified under two categories, impressions of holiday life, and aspects of sea and sky. Some of the former have been mentioned ; as examples of the latter, searching in observation and poetic in interpretation, I remember " Summer Mist and Twilight," " The Sea on a Wet Day : Grey and Mauve," and " Afternoon Sky, Autumn." Another charming watercolour, which could be placed in either category or both, was " A White Mist, Trippers on the Shore," in which the strange beauty of the effect precludes us from thinking anything about the disappointment of the excursionists.

During recent years Mr. Roussel has exhibited oil paintings of similar subjects at the Goupil Gallery, *e.g.*, " Excursion Day," in 1921, " A Bathing Station : Midday, August " and " Late Afternoon, Summer," in 1922, and in the latter year, together with some earlier painted works, he exhibited a fresh batch of South Coast watercolours at his one-man-show in the gallery of Messrs. Bromhead, Cutts & Co., Cork Street. Here in addition to such characteristic marines as " Splash Point, Hastings " and " Silver Light, Hastings Beach," he showed a charming impression of " Richmond Bridge," and a delicately wrought study of " The Market Garden, Battle."

As in the case of all artists who are workers, and not merely *poseurs*, the exhibited works of Theodore Roussel form only a fraction of his total output. If I have confined myself so far to works which have been exhibited, it is because these are the easiest to trace and identify. But I can remember many other of his paintings in private collections which cannot be disregarded in

any attempt to appreciate his art. There is the "Portrait of Mrs. Walter Heriot," a three-quarter length, life-size; notable alike for its sympathetic characterisation and for the sumptuousness of its colour harmony. The lady is shown sitting, her hands folded on her lap. Her dress, the colour of amethyst and grey, the bodice adorned with old gold lace and jewels, affords the artist an opportunity for a scheme of rare opulence. Then there is the "Portrait of Miss Heriot," another beautiful work, though here the colour is extremely reserved and charm is given by tonal subtleties. This also is a three-quarter length, life-size; the sitter stands, with her hands folded in front of her. Her black dress and black toque match her very black eyes and black hair, and this "symphony in black" is played out delicately against a warm grey background. (Plate XVIIIA.)

Not only have portraits escaped the exhibitions; some of the most beautiful of Mr. Roussel's nocturnes, so far as I know, have not yet been seen in public. I can find no trace of the exhibiting of "Moonlight in Winter," an ethereal vision of Cheyne Walk in winter by a brilliant moonlight. A tree on the right under the moon throws the pattern of its branches against the sky, with admirable decorative effect. An arrangement in light blues, rose and grey purples, the colour of the light pervades everything; road, pavement, water, and Battersea with its tall chimneys seen in the distance. A more recent painting, which I fancy has not yet been shown in public, is the beautiful little "Soir d'Eté, St. Leonards," with a sea all blue and mauve and a warm horizontal light on the sands, tents and figures. Here time is caught on the wing, for it is a miraculous notation of the beginning of a summer evening at the hour when the light, still great, changes its angle and the shadows and colours of things alter rapidly.

Paintings like these tempt one to label Theodore Roussel an

Impressionist but since, successful as he has been in the pursuit, he is not solely concerned with the magical arrest and notation of floating effects of light, one feels that this epithet is not enough, that it fits our man too loosely. For the poetic feeling which breathes forth softly from so many of his works, for the landscapes which give not only fugitive effects of light but render poignantly various moods of Nature, we are disposed to dub him a Romanticist; and then we are brought up short by the memory of some painting instinct with pure Greek feeling, like "The Reading Girl," and wonder whether after all he is a Classic.

The truth is simply this, that Theodore Roussel is a painter whose sympathies are too wide, whose flight is too swift and high, for his art to be narrowed down to any one end. The late Sir Frederick Wedmore pointed out that he was a "great craftsman" and "occupied immensely with technical problems," but he was far too keen a critic to believe that even fine craftsmanship was the solitary goal of this painter, and as a summing up it would be difficult to better his eloquent appreciation. "It is," wrote Wedmore, "the beauty and the poetry of the world and life—the quiet waters, the massed town, this strong man's character, the flowers, that woman's hand, and this child's face—it is all that, our world to-day, and not the technical achievements of the masters who have gone before him, that is the source and origin of Roussel's so refined, so very modern, since always so sincere and personal work."*

* Frederick Wedmore, "Some of the Moderns," 1909. Page 21.

CHAPTER THREE.

ETCHINGS AND COLOUR-PRINTS.

OUR survey of the art of Theodore Roussel has so far been limited to his activities as a painter, but no doubt there are many people who will desire to maintain of him, as they did of Whistler, that his work as an etcher is even more important than his paintings. This is not a matter on which I care to take sides, but I have this much sympathy with the partisans of the etchings that I willingly acknowledge that if pioneer work is to be the final test, then Roussel ranks highest as an etcher, because he is universally acknowledged to be the greatest colour-etcher of his generation and has made researches and happy inventions in the art of colour-etching and colour-printing such as no European artist before him had ever done.

This, however, is to anticipate and we must first consider his etchings in black-and-white. In his very early days, while he was studying in Paris, Roussel had experimented with etching and had once executed there a commission for an etched portrait, but the kind of etching—partaking the character of an engraving more than an etching—then favoured by Paris art dealers, appeared to Roussel a more or less commercialised process which made little appeal to his fastidious temperament. It was not till he came to London and after he had made the acquaintance of Whistler that Roussel began his real life-work as an etcher. He will not allow that anything he did in Paris is to be considered seriously.

"Anything I have done in etching I owe absolutely to the influence of Whistler." In these words Roussel has again and again insisted to me on his indebtedness to "the Master," but while this indebtedness to Whistler, especially in the earlier etchings,

is not to be denied, I must personally protest that it is not the whole truth, because in certain aspects of his art Roussel has carried etching further than Whistler ever did or thought of doing. But it was Whistler who set Roussel to work again on the copper plate with his remark one day, "Why the devil don't you do etchings? You ought to." Under Whistler's guidance, therefore, Roussel about 1887 or 1888 began his apprenticeship to a kind of etching very different from the hack-work approved in Paris. Whistler's theories about etching are well known and have been stated clearly in his book, "The Gentle Art of Making Enemies." There is no need to repeat his views here or to enter upon any technical discussion, but it is essential to remember that Whistler, in the main, treated etching as a medium for sketching; he was a brilliant exponent of the "free etching" (*eau-forte libre*), aiming especially at qualities of lightness and spontaneity, and to preserve these qualities he believed that an artist should draw on his copper plate directly from Nature, should not only make preliminary studies on the spot, but there and then should carry his work to as advanced a state as possible before taking his plate back to the studio to be bitten. The reader will perceive how greatly an etching thus executed differs from a plate laboriously etched in the studio after drawings made from Nature.

Theodore Roussel's etchings in black-and-white, almost without exception, have been done on the spot, that is to say, they have been drawn on the copper plate directly from Nature; indeed, the only exception I know of is the very recent etching, which forms the frontispiece to this volume, in which the artist has assembled on one plate a number of details separately studied and drawn from Nature on paper.

Roussel's *début* as an etcher can be pretty accurately dated. On the 7th of August, 1888, Théodore de Banville's comedy,

"Le Baiser," was acted in the open air at Cunnizaro Wood by some distinguished amateurs, and the performance was considered an event both in society and in artistic circles. One of Mr. Roussel's earliest etchings, "The Pastoral Play" (Plate XIX), is a souvenir of a scene in this play, showing Lady Archibald Campbell and Miss Schletter in their stage costumes amid delicately indicated sylvan surroundings. In this, his first London etching—though previously he had executed two drypoints, one of them a tiny portrait of Lady Archibald Campbell as a Pierrot—the artist already shows a magistral economy of line, and though the means seem slight he gives a perfect impression not only of the figures and the background, but also of the light and air by which they are surrounded. Here is an etching which is free as air indeed, a delightful lyric with a fairy-like aspect eminently appropriate to the subject. A little later in date is the larger full-length fancy portrait of Lady Archibald Campbell entitled "Pierrot en Pied." (Plate XX.)

About the same time Mr. Roussel made a number of etchings of scenes in Chelsea, and of these: "Cheyne Walk, Chelsea" (Plate XXI), "Corner of Luna Street, Chelsea" (Plate XXII), and "The Street, Chelsea Embankment" (Plate XXIII) are here reproduced. The last shows us a row of picturesque shops which have now entirely disappeared. With the reproductions before us it is superfluous to comment on the charm of these plates which preserve the freshness and spontaneity of a page torn from contemporary life, yet present that page in a delightfully decorative form.

The title of "Penelope: A Doorway in Chelsea" (Plate XXIV) needs a little explanation, and the explanation throws light on the rapidity with which the etcher seized his effects. One day in the later 'eighties Mr. Roussel was walking down a side-street off Cheyne Walk when he was struck by the figure of a woman standing

with her sewing in a doorway, the figure silhouetted in light against the dark of the opening, the obscurity of the doorway contrasted with the bright sunlight pouring on the front of the house. Provided, as his habit was then, with a copper plate ready for etching, Roussel set to work to record the scene which had captured his fancy. While he was drawing on the plate, a man passing by halted, watched the artist for a time, and then began to talk.

"That's a good woman you're drawing," he said, "a very good woman."

"Indeed?" said Roussel amiably, proceeding with his work.

"Yes," said his informant, "she's a good woman. I know her. She comes out every day to see her husband pass. He's captain of a steamer, one of the penny steamers." A pause, during which Roussel industriously continued. A steamer hooted. "Look," said the man, "here he comes."

Roussel looked up the street towards the river and sure enough a penny steamer came in sight. The captain from the bridge waved to his wife, the wife from the doorway waved back to her husband, and then as her Ulysses passed from view the Penelope of Chelsea gathered up her knitting, went back into the house and shut the door. The etcher's subject had vanished, but between the woman's coming to her station and the passing of the steamboat Roussel had scratched his drawing on the plate.

Like Whistler, Theodore Roussel has always believed that there should be some relation between the point of the needle and the size of the surface on which it works, consequently, most of his etchings have been done on small plates. His "Penelope" only measures $4\frac{3}{8}$ by $2\frac{3}{4}$ inches. "Laburnums and Battersea" (Plate XXV), the rather elaborate upright, showing a corner of the new bridge under construction in the foreground, while between the trees we see the buildings on the other side of the river, is quite

a large plate for Roussel, measuring 13½ by 8⅝ inches. Executed between 1889 and 1890, this plate is most delicately wrought out, beautifully balanced in its rhythmic design, and exquisite in the gradations of light which so convincingly express the distances between the nearer bank, the stretch of water, the further bank and the sky which recedes into infinity.

About the same date is "Chelsea Children" (Plate XXVI), a vista of Chelsea Embankment in admirable perspective, peopled with its children and the passing traffic of the street. It is a plate full of details, but it contains nothing that was not done directly on the spot.

After the Chelsea etchings of the 'eighties, come the Parsons Green etchings of the early 'nineties, done after the artist's removal to the old Georgian house already mentioned. Among these, one of the most striking, I think, is "The Sign of the White Horse" (Plate XXX), a captivating rendering not only of the picturesque locality, but of that witching time after sunset which the artist calls the "hour without shadow." From about the same time, that is to say 1893 to 1894, dates "Parsons Green; Afternoon, End of Winter; The Duke's Head" (Plate XXXI), a plate singularly brilliant in the contrasts of its whites and greys with velvety blacks; in which we hardly know which to admire most, the life and movement in the old horse 'busses and the pedestrians, the masterly treatment of the architecture, or the really inspired rendering of the poor worn-out grass in the foreground.

Related to this Parsons Green series, though very much later in date, is "The Snow; My Front Garden; March 2nd, 1909" (Plate XXXII), showing, as Wedmore has so excellently phrased it, "the aspect of the trees and railings that divide the garden from the public Green, the aspect that they bore with all the clogging, weighty snow of a cruel morning." This work is so totally different

in its effect from all the other etchings we have previously considered that it becomes imperative to comment on the means whereby it was brought about. The most untutored layman will perceive at a glance that this work is eminently painter-like, depending not so much on its drawing—though fine drawing is there—as on its tone, its masses of light and shade. Further, instead of the clean fine line of the etching, or the pen-drawing, this has the richness and delicate gradation of greys that we associate with pencil or chalk drawing. Now to a purist like Roussel or his friend Whistler, nothing is more reprehensible in art than to make any work deny its origin and imitate the effect of a work produced by other means. To make something drawn with a needle look like something drawn with a pencil, would be anathema—an abomination. If "The Snow" *looks* like a pencil drawing, it is because it *was* drawn with a pencil, or rather two pencils, one harder, one softer, in short it is a *vernis mou* or soft ground etching.

Nearly everybody knows the difference between a drypoint and an etching. The technique of drypoint consists of scratching lines on a smooth metal plate with a sharp pointed needle, and printing direct from that surface. For an etching, the metal plate is first covered with a hard varnish, of which asphaltum, gum mastic and white wax are usually the principal ingredients, and this ground is then smoked to obtain a shiny black surface all over. On this surface the etcher scratches with his needle to obtain, in the case of a copper plate, a drawing seemingly done with gold threads on a black ground, and then the plate is plunged into a bath of acid, nitric or hydrochloric. The acid corrodes the copper where the wax has been scratched away, and bites into the lines drawn by the etcher, more or less deeply, according to the length of the immersion which the etcher manipulates as to the whole and to parts of the plates according to his desire. This

briefly is the technique of etching, leaving aside the various corrections, additions and re-bitings which produce different " states " of the same plate.

But the *vernis mou* method is altogether different. Here the plate is covered with a soft varnish, of which Russian tallow is an important ingredient. Over this soft ground the etcher spreads a sheet of paper. For " The Snow " Roussel used fine rice paper such as is used for cigarettes. On this paper the artist proceeds to draw with a pencil which pierces through the soft ground to the metal surface. The paper itself gives the grain which we see appearing with happy effect in the greys above the railing. Incontestably, this method gives a suggestion of *colour* which no other method of etching can rival, and as a revelation of the qualities obtainable by *vernis mou* " The Snow " is a veritable masterpiece. Personally, I know only one other plate to compare with it, and that is the later " Spring," published in March, 1912, in which the flowing lines of the tree are rendered with extraordinary delicacy and grace. One has only to go to the Print Room at the British Museum and compare these two prints with soft-ground etchings by other artists to realise that in these two triumphant demonstrations of the qualities that can be obtained by *vernis mou*, Theodore Roussel has proved himself to be both a pioneer in the process and a master *sans pareil*. While discussing these technical points, I may mention that Roussel has executed many drypoints as well as etchings. The connoisseur will recognise the veil of burr which is the glory of the drypoint in the exquisitely sensitive and mysterious lines of " A Baby." (Plate XXXIII.)

Some little time before this *vernis mou* and drypoint were executed, Roussel, whose fastidiousness in all that concerns his work was not to be limited by the tireless pains he expended in drawing, biting, and printing his etchings—for Roussel prints

all his etchings and the printing of etchings is itself a fine art—Roussel, I say, began to be concerned with the framing of his prints. Whistler also thought frames a matter of importance, and as we all know, designed a special kind of frame for some of his pictures ; but to design an etched frame to hold an etching was an absolutely original idea on the part of Roussel, who in this matter at least went further than Whistler. Altogether, Roussel made about this time three separate etched designs for frames, one in which " Stags " formed the motive ; another known as the " Phaeton " frame from the sun-girt horses and chariot which form the medallion on the top, and a third, still more elaborate with a medallion of " Jupiter and Alcmene " and a frieze of nymphs and satyrs so beautifully drawn and so minute that we need a magnifying glass to appreciate fully the expressiveness and delicacy of the drawing. Wedmore has alluded to these as " plates in which the needle and the acid of Roussel, charged with a message from Anacreon or Ovid, have bitten into copper, tiny as, or tinier than, the very smallest touched, four hundred years ago, by the burin of the Behams, Aldegrever, Pencz, or Jacob Binck." Necessarily, Roussel also designed the wooden frames to which these etched designs were applied and varnished over. These frames are indeed unique, and for their elegiac daintiness, appropriateness, and perfect harmony as decorations they must be counted among the most precious *bibelots* of applied art which the late nineteenth century has given us.

Of the hundred drypoints and etchings in black-and-white which Roussel has executed up to the present, only a few more can now be mentioned individually. Among his figure subjects, one of the most beautiful, I think, is the drypoint, "Nude Figure Lying Down" (Plate XXXIV), of about 1910; of the group of Cornish etchings done a year or two later, from among which may

be named "The Ferry Inn, Bodenick, Fowey," and the "Port of Fowey" (Plate XXXV); and then there are the still more recent Hastings etchings, "The Bathers, Low Tide" (Plate XXXVI), done on a tin plate in 1919, and so suggestive of movement in the water as well as in the figures, the brilliant "Chemist's Shop" (Plate XXXVII) of 1922 with its strong contrasts of light and shade, and its delicious glimpses in perspective of the sea front of St. Leonards, and finally "A Morning by the Sea" (Plate XXXVIII), done as lately as 1923, a magical sketch of a few score lines, yet gloriously eloquent of the wind driving the clouds across a clear sky, and of the clear yet sparkling glow of the pure morning light.

Still more important than the etchings in black-and-white are the prints in colours, and if as regards the black-and-white etchings Roussel, on his own confession, "owes everything to Whistler" in this matter of the colour-prints he owes little or nothing to any one but himself. It was about 1895 that Roussel first began to experiment in colour-etching, which ever since, despite his numerous other activities, has been the darling passion of his artistic life. From the beginning, Roussel had original ideas on the subject. As he has told us :—

"The prints I was seeing in my mind were different in character and quality from those that had been produced by etchers of this and other epochs; and simultaneously I was conceiving means of obtaining the effects perceived in imagination, a simultaneity to which perhaps was due their very quality. Without any specially contrived experiments, a long experience of printing enabled me to see clearly from the first that to obtain the kind of colour prints I was thinking of, the plates would have to be engraved in a special manner; that methods were required somewhat different, as far as my acquaintance with them led me to think, from those used by etchers; that it was necessary to be able to produce such engraved surfaces as would take the ink and print it as a flat tone of absolute evenness, whatever be the ink, that such surfaces might be required of several degrees of depth varying in strength from the lightness of the most transparent watercolour wash to the absolute opaqueness of a lacquer. It

was essential also to obtain these surfaces or grounds by means of acid, in order that the requisite uniformity of grain and precision of pattern should be secured in all cases ; and also to combine such grounds with the etching in lines on the same plans if necessary. Printing in the definite tone had to be made possible, in the same proof that would have parts printed by superposition of colour, in order that the full resources of the palette should be always available, as many plates as might be requisite were to be used, but by no means with the rudimentary idea of printing each colour from a different plate.

"For the printing, an unerring method of registering was to be devised specially for the exigencies of copper-plate printing, and one that would be capable of giving an absolute and indefinite superposition of the finest imaginable line."

Thus, in a preface to the catalogue of the first exhibition of his etchings in colour, held at Messrs. Manzi Joyant's Gallery (25, Bedford Street, Strand) in July, 1899, Theodore Roussel enumerated some of the problems which had been occupying his attention for the last four or five years. How triumphantly he had solved them the proofs exhibited showed, but few who saw them then or later can have realised the extraordinary amount of patience, planning, intricate preparation and hard work which these dozen or so colour-etchings had involved. As to the means, let it be said that the etcher found grounds and aquatints of *nineteen* different kinds necessary ; he had different ways of printing according to the quality he wanted in the impression ; he discovered means of equalizing the printing-power of the different inks made of thirty different powdered colours and a few metals.

A fastidious and self-exacting craftsman Theodore Roussel, for his colour prints, has always been in the habit of grinding his own colours and has taken endless pains to secure their purity and permanence. Indefatigable in his determination to obtain the *mot juste* of colour, he has indulged in much mixing of pigments without fear of " degrading " his tints, sometimes using as many as twenty-two powders to make one tone. As he warned us in his preface, the number of plates used by no means corresponds to the number of

printings required to obtain a given colour print, half-a-dozen plates may result in sixteen or seventeen states, that is to say, sixteen or seventeen printings. The labour this necessitates is enormous, and it cannot be hurried, for the print must dry and, often, the plate be worked on, before the artist can proceed with the next printing. One of the most elaborate of Mr. Roussel's etchings in colour, the famous "L'Agonie des Fleurs," was in course of printing for six months. (Plate XLI.)

As to the results obtained by this exhausting care and consummate craftsmanship, little idea can be given by a reproduction in monotone, and that idea, more likely than not, is liable to be misleading. Fortunately, there is a superbly representative group of Mr. Roussel's colour-etchings in the Print Room of the British Museum, and to this collection—in default of any adequate reproduction in these pages—the reader is referred.

All who have seen them will agree that Roussel's etchings in colour are unique. There is nothing comparable to them in contemporary work, and Theodore Roussel remains not merely the primitive, but the supreme master of the way he has discovered. The unequalled range of colour he obtains may be seen in one of his earliest colour-etchings, the still-life entitled "La Chine." Two red poppies and one white, with green leaves, in a white Chinese vase, decorated with *famille rose* figures, are shown against a slate-coloured, almost indigo, background. Simple in comparison with some of the later etchings, for it consists of but seven printings, this flower-piece has the deep richness and quiet gravity of the finest oriental art. Here already the colour in flowers, vase and background varies from "the most transparent watercolour wash to the absolute opaqueness of a lacquer," but while it invites these comparisons, it holds itself aloof from imitation, and firmly proclaims its own intrinsic character, apeing the aspect neither of

lacquer, nor of a watercolour, but being obviously what it is, a print exquisitely obtained by the use of precious coloured inks.

Though several of his most brilliantly successful colour-etchings have been flowerpieces, Mr. Roussel has executed a variety of subjects in this medium, as, for example, "Chelsea Palaces," "The Sea at Bognor," and that very original and interesting composition, "A Window Seen Through a Window." (Plates XLII to XLIV.) Prints of all these can be seen in the British Museum. It may be mentioned that most of Roussel's colour-etchings are of small dimensions; the largest is "Dawn," which measures about 26½ inches high by 12 inches wide. (Plate XL.) But this great plate, which shows at the top the radiant goddess of the morning all girt with rosy clouds, while far below her an idyllic landscape with figures is still veiled with shadows, is altogether an exception. Proofs of it are very scarce, though the lower portion with the landscape has also been printed separately. After "Dawn" the largest colour-print is tragic, but hauntingly beautiful, "L'Agonie des Fleurs," measuring 18 by 14 inches, next comes "La Chine," 12 by 9⅛ inches, while others, like the Chelsea and Bognor subjects, are only about 6 by 4 or 5 inches. Their precious quality and their high value as decorations received further enhancement in the 1899 exhibition from the fact that the mount on which each proof was laid was itself an etching printed in colours, as also was the frame surrounding the mount. This was carrying on the idea which had moved the artist to design special frames for his black-and-white etchings, and his intention is made perfectly clear in the following sentence taken from the preface already quoted :—

"I have adopted this arrangement in order that the central proof should, at least according to my own ideas, form with its mount and frame, always specially printed for it, a complete harmony of colour, each proof so presented being the result sometimes of as many as twenty-four or even a greater number of printings."

After what has been already stated, it seems almost superfluous to remark that Theodore Roussel stands out in his colour-etchings pre-eminently as a great craftsman and a great decorator—great, though owing to the times in which he worked, his decorations, almost without exception, have been on a small scale. To the great joy of all who know the man, so charming in his personality, and his work, so haunting in its delicately aristocratic appeal, Theodore Roussel has completed the first quarter of the twentieth century; but in temperament and type he belongs essentially to the nineteenth century, to that last quarter of it which was summarised in the phrase *fin-de-siècle*, the quarter in which Roussel had for his contemporaries, not only Whistler, but Charles Conder and Aubrey Beardsley. It is possible that the historian of the future may find the tendencies and aspirations of this fascinating epoch revealed more clearly in the art of Beardsley and Conder even than in that of Whistler, and with their work he will certainly have to take into consideration the etchings of Theodore Roussel. It was an epoch not favourable for the creation of another Sistine Chapel perhaps, but it was an epoch singularly fertile in the production of exquisite *bibelots* of art, things small and precious, done almost by stealth, and shrinking from the gaze of the vulgar herd, things as fragile as a flower and possessing the sensuous fragrance of a delicate perfume.

More recently, Theodore Roussel has invented an altogether new process for producing colour-prints, a process in which no metal plates are used, but their place taken by a series of textile surfaces which receive the colours and transfer them to the paper. It is a process on which he is still working, and among the results which he has already obtained from it, is a remarkable colour-print entitled "The Steamer" ($7\frac{1}{4}$ by $5\frac{1}{8}$ inches), a radiant little marine of jewel-like colour, which differs from the earlier colour-

etchings notably by the rich impasto of its surface quality. The pigment, held together by a medium extracted from rice, lies encrusted on the paper with a granulated surface, obtained from the grain of the textile, which increases enormously the richness, vibration and vitality of the colour. These new colour-prints differ from the earlier colour-etchings as a *vernis mou* does from a drypoint; it is unprofitable to compare them because they are utterly different, and one can only say that in Roussel's hands both have given results of surpassing beauty.

One last observation may be made. There is little of the "impression" in Theodore Roussel's colour-prints. In origin and execution they are poles apart from his black-and-white etchings which, it will be remembered, were always in the nature of sketches, were impressions seized and recorded on the spot. The colour-prints, whether belonging to the older or the newer series, are never sketches, but *studies;* each one in truth is the synthesis of a multitude of studies, studies originally made from Nature, but put together in the studio, welded into harmony, retaining the freshness of the first inspiration, yet slowly and elaborately wrought to perfection. No, Theodore Roussel's colour-prints are neither "impressions" nor "sketches," though often in their happy spontaneity they have the aspect of beauty caught on the wing.

Roussel would probably describe himself as a painter, "first and foremost." Though he has worked in many media he loves painting best of all, and in all that he has done we may detect the hand and eye of a painter. But the times in which we live are not very favourable to the production of those great schemes of decorative painting in which Roussel, I fancy, would have found the most congenial occupation of all, and the most fruitful soil for his talent as a painter. So, if among his many beautiful productions I am inclined to give the highest place of all to his colour-prints, it is

because in them Theodore Roussel is most characteristically and unreservedly himself, because within their dimensions, tiny though these may be, a very sensitive artist, a great craftsman and an inventive decorator has gathered up and expressed the knowledge of a lifetime.

ILLUSTRATIONS
(Paintings)

THE READING GIRL. Stedelick Museum, Amsterdam.

PLATE II

PORTRAIT OF
MORTIMER MENPES
(" La Sortie du Club ")
Size $12\frac{3}{4} \times 6\frac{1}{2}$ in.

MORTIMER MENPES (seated).

BATHERS.

PORTRAIT OF A LITTLE GIRL (Miss Roussel). Size $7\frac{3}{4} \times 5\frac{1}{4}$ in.

"LITTLE PAUL" (Master Roussel). Size $10\frac{3}{4} \times 8$ in.

PORTRAIT OF MISS J. R. (Jeanne Roussel). Size $7\frac{3}{4} \times 6$ in.

PLATE VIII

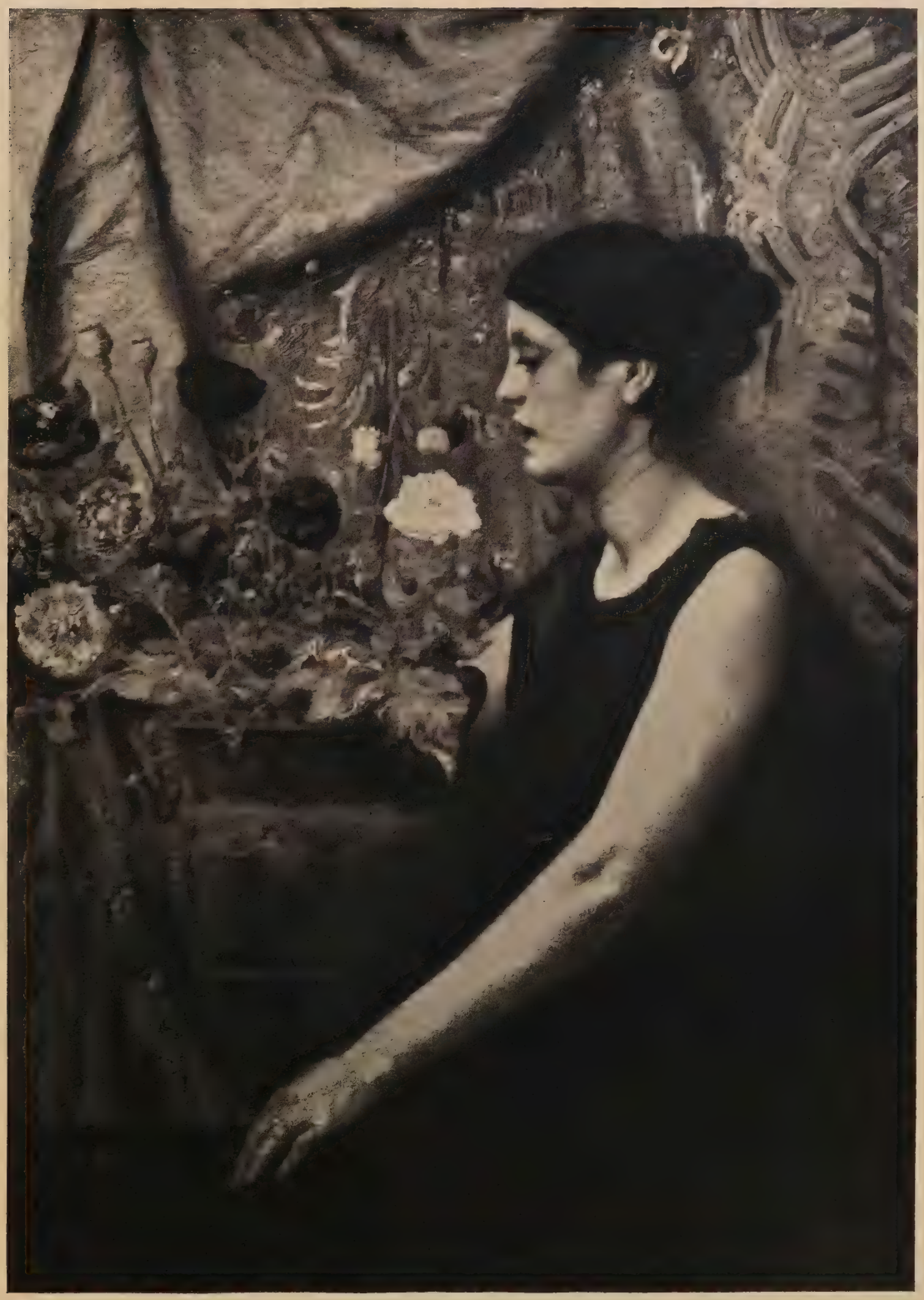
MRS. THEODORE ROUSSEL
(the artist's first wife).

"IRIS." In the Collection of Captain Basil Gotto.

ROCHESTER. Size 10 × 10 in.

DOVER QUAY.
Size 13 × 8 in.

A GARDEN UNDER SNOW. Size $12\frac{3}{4} \times 9\frac{3}{4}$ in.



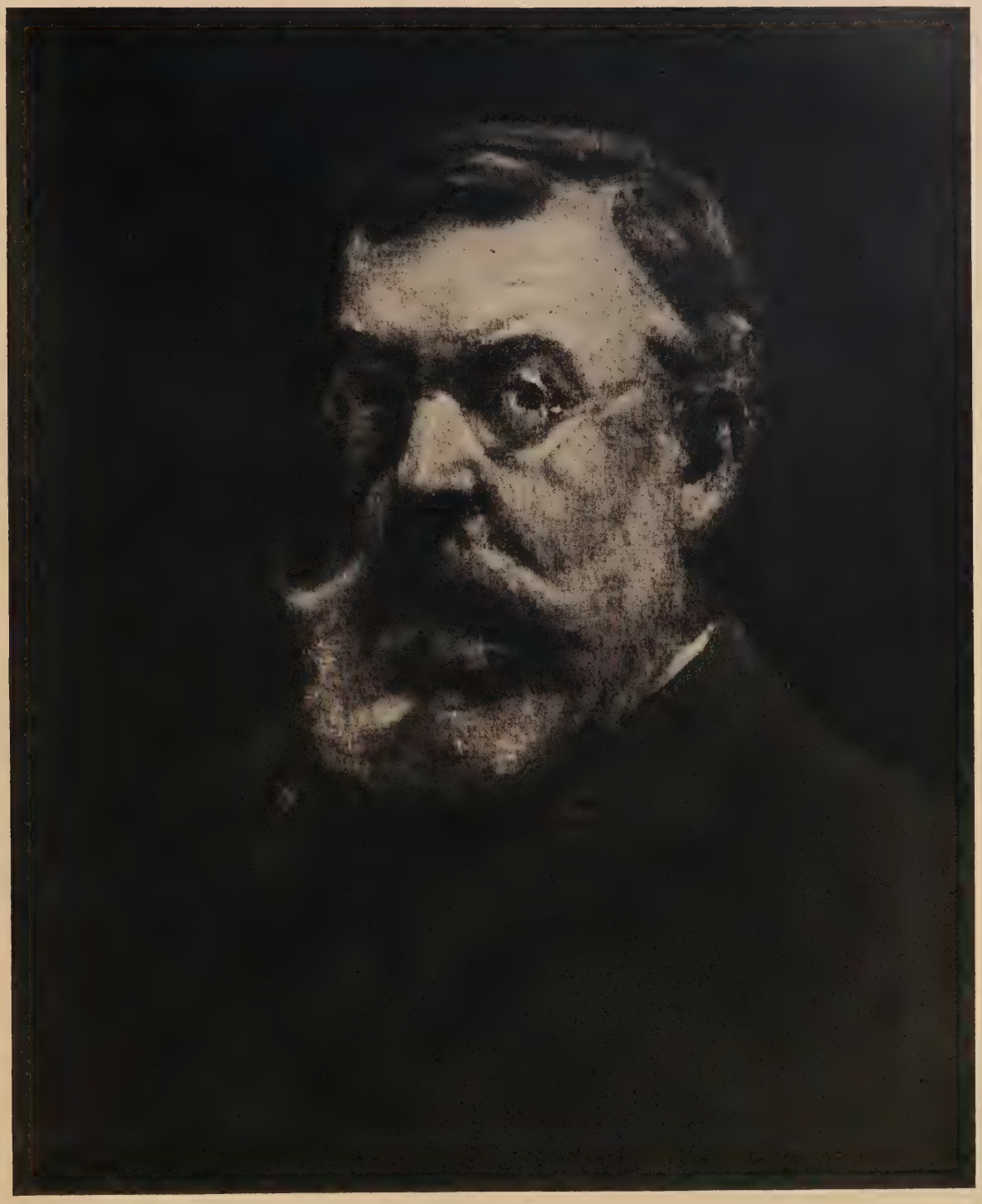
PERSEPHONE (PROSERPINA). Size $12\frac{1}{2} \times 8\frac{7}{8}$ in.

PLATE XIV

PORTRAIT OF
(the late)
VISCOUNT
MILNER, K.G

In the City Hall,
Johannesburg.

Size $10\frac{3}{4} \times 5\frac{3}{4}$ in.



PORTRAIT OF (THE LATE) BURGESS MARRIAGE.

THE NIGHT—SEPTEMBER—CHELSEA. Size $7\frac{3}{4} \times 5\frac{1}{2}$ in.

THE MIRROR. Size $7\frac{1}{4} \times 5\frac{3}{4}$ in.

PLATE XVIII

CHILDREN ON THE SANDS.

Size $4\frac{1}{4} \times 5$ in.

MISS ROBERTINE HERIOT.

DOVER.

ILLUSTRATIONS
(Etchings, etc.)

PLATE XIX

THE PASTORAL PLAY
(1888).

PIERROT EN PIED (Portrait of Lady A. C.). Size $9\frac{7}{8} \times 7\frac{3}{8}$ in.

CHEYNE WALK,
CHELSEA.
Size $5\frac{1}{4} \times 7\frac{3}{8}$ in.

CORNER OF LUNA STREET, CHELSEA. Size $6\frac{3}{8} \times 5\frac{5}{8}$ in.

THE STREET,
Chelsea Embankment.
Size $5\frac{7}{8} \times 8\frac{1}{4}$ in.

PENELOPE: A DOORWAY IN CHELSEA.

Size $4\frac{1}{4} \times 2\frac{5}{8}$ in.

LABURNUMS AND BATTERSEA (about 1889–1890). Size $13\frac{1}{2} \times 8\frac{5}{8}$ in.

CHELSEA CHILDREN.

THE LITTLE FISH SHOP, CHELSEA EMBANKMENT.

Size $4\frac{3}{4} \times 3\frac{1}{8}$ in.

BATTERSEA FROM CHELSEA.
Size $3\frac{1}{2} \times 2\frac{1}{2}$ in.

HEAD OF A GIRL LEANING
ON HER HAND.
Size $2\frac{3}{8} \times 2\frac{1}{8}$ in.

THE SIGN OF THE "WHITE HORSE,"
PARSON'S GREEN (about 1893–4).
Size $4\frac{3}{4} \times 3\frac{1}{8}$ in.

PARSON'S GREEN—AFTERNOON, END OF WINTER.
The "Duke's Head" (about 1893–4).
Size $7\frac{3}{8} \times 8\frac{5}{8}$ in.

THE SNOW—MY FRONT GARDEN. March 2nd, 1909. Size $8\frac{7}{8} \times 6\frac{7}{8}$ in.

A BABY.
Size 5 × 3⅞ in.

NUDE FIGURE LYING DOWN
(about 1910).
Size $5\frac{3}{4} \times 3\frac{3}{4}$ in.

THE PORT OF FOWEY.
Size $6\frac{1}{2} \times 5\frac{1}{2}$ in.

THE BATHERS—LOW TIDE
(1919).
Size $6\frac{1}{8} \times 2$ in.

THE CHEMIST'S SHOP
(1922).
Size $11\frac{3}{4} \times 5$ in.

A MORNING BY THE SEA
(1923).
Size $7\frac{7}{8} \times 6$ in.

NUDE. (Lithograph.)

PLATE XL

DAWN (showing the complete composition).
(Etching in Colour.)

L'AGONIE DES FLEURS (Etching in Colour).

CHELSEA PALACES (Etching in Colour).
Size $5\frac{1}{8} \times 3\frac{3}{8}$ in. without border
Size $10\frac{1}{2} \times 11\frac{1}{2}$ in. with border
(not here illustrated).

THE SEA AT BOGNOR (Etching in Colour).
Size $5\frac{3}{8} \times 3\frac{5}{8}$ in. without border.
Size $11\frac{3}{4} \times 10\frac{1}{2}$ in. with border (not here illustrated).

A WINDOW SEEN THROUGH A WINDOW (Etching in Colour).
Size $8\frac{3}{4} \times 5\frac{5}{8}$ in. without border. Size $14\frac{1}{4} \times 10\frac{7}{8}$ in. with border (as here illustrated).

ABBREVIATIONS

The following abbreviations are used :

B.= Bromhead, Cutts and Co., Ltd. (now Harold W. Bromhead, Ltd.).
C.= Chenil Gallery.
Colnaghi= P. and D. Colnaghi's Gallery.
D.= Dowdeswell Gallery.
F.= French Gallery, Pall Mall.
G.G.= Grosvenor Gallery.
Goupil= Goupil Gallery.
Grafton= Grafton Galleries.
I.= International Society of Sculptors, Painters and Gravers.
L.S.= London Salon.
M.= Marlborough Gallery.
N.E.A.C.= New English Art Club.
N.P.S.= National Portrait Society.
Pr. Gr. in C.= Painter Gravers in Colour.
S.B.A.= (Royal) Society of British Artists.
S.P.= (Royal) Society of Portrait Painters.
XXI= XXI Gallery, Adelphi.

The year of exhibition is followed by the abbreviated name of the gallery or society in brackets. (This is followed by the number of the catalogue in cases when a variety of exhibitions were held by the same firm in the course of a year.) Next comes the catalogue number of the work, succeeded by its title.

Owing to the great difficulty of obtaining access to certain catalogues, it has been found impracticable to compile an absolutely complete list of exhibited works, although it would probably be found that practically all the most noteworthy paintings have been included. For such reason, no exhibitions earlier than 1881 are noticed in Appendix I. Readers, however, are referred to Page 9.

APPENDIX I

PAINTINGS EXHIBITED IN LONDON

1881-2	(F.)	— Evening after Rain.
1885	(D.; Winter; Catalogue II)	— The Thames Embankment, Chelsea (Water Colour).
1886-7	(S.B.A.)	44. Hettie.
1887	(N.E.A.C.)	— Miss Menpes.
1887	(S.B.A.; Winter)	207. Bathers.
		293. Dr. Howard Stewart.
		361. Mrs. Mortimer Menpes.
1887	(N.E.A.C.)	3. The Reading Girl (now in the Stedelick Museum, Amsterdam).
		50. Portrait of Mortimer Menpes, Esq. (" Sortie du Club ").
1887	(G.G.)	— Ma fonction est d'être blanc (Pastel).
1888	(G.G.)	182. Portrait of Mrs. Walter Sickert.
1889 (Dec.)	(Goupil; London Impressionists)	53. Blue Thames: End of a Summer Afternoon, Chelsea.
		54. Low Tide, Chelsea.
		55. Opalescent Evening, Chelsea.
		56. The Plumbago Works: Rainy Evening.
		57. " The Pub," Cheyne Walk.
		58. Portrait of Mrs. C. Gray Robertson.
		59. The Barge.
1889	(N.E.A.C.)	30. Hetty.
		70. Evening in June.
1890	,,	13. Portrait of a Little Girl (Miss Roussel, aged 7).
1891	,,	29. Evening.
		104. Portrait of a Child (Little Paul).

APPENDIX I

1892	(N.E.A.C.)	57. Portrait of Bernhard Sickert.
1892	(Grafton)	— Chinese Shawl.
1894	(S.P.)	49. Miss J. R. (Miss Jeanne Roussel, aged 14).
1894	(D.)	— Nocturne, Parson's Green.
		— Portrait of a Lady (Mrs. Theodore Roussel).
		— Lord Ronald Gower.
		— Francisco Rizello.
		— The Iris (now in Captain Basil Gotto's Collection).
		— Rising Tide : Estuary of the Thames at Leigh.
		— Chelsea Palaces.
		— A Garden in Fulham.
		— Roses in a Glass Vase.
		(And about twenty-one more works.)
1896	(—)	— Rochester.
1897	(S.P.)	96. William Wallace, Esq.
1898	,,	72. Paul Fordyce Maitland.
1899	(Goupil ; Catalogue 49)	1. Coming Storm, near Dover.
		2. A September Afternoon : Rochester.
		3. Dover Quay : Summer Afternoon.
		4. After Sunset : Off Dover.
		5. Rochester.
		6. A Garden under Snow.
		7. Dover Castle : Evening.
		8. Five miles west of Dover : Low Tide.
		9. The Sea near Dover : Summer Afternoon.

1899	(Goupil ; Catalogue 49)	10. Wood in Autumn (The Last Ray). 11. Proserpina (also called "Persephone"). 12. Margate—seen from the Westgate Road : September. 13. The Sea at Bognor. 14. End of a Summer Evening. 15. Portrait of a Young Girl. 16. Noon, Low Tide near Dover. 17. Steamer : Dover.
1906 (Nov.)	(Colnaghi ; Catalogue 20)	1. Evening Coming over the Sea. 2. Portrait of Lord Milner (now in the City Hall, Johannesburg). 3. Coming Storm, Dover. 4. Poppies in a Vase. 5. The Elm—a Summer Effect. 6. Portrait of Bernhard Sickert. 7. The Terrace, Monte Carlo. 8. Tow Path, Putney. 9. Portrait of a Gentleman. 10. The Steamer, Dover. 11. From the Beach, Bognor. 12. The Chinese Robe. 13. The Mauve Cap. 14. Hetty. 15. The Skirts of the Wood—Evening. 16. Low Tide near Dover—Noon. 17. September Night, Chelsea (correct title, according to Mr. Roussel, is "The Night—September—Chelsea").

APPENDIX I

1906 (Nov.)	(Colnaghi ; Catalogue 20)	18. Quay, Dover.
		19. Summer Morning—Hollingbourne Park.
		20. Dawn.
		21. Sunset.
		22. Persephone.
		23. Margate.
		24. Belfield House—West Wing.
		25. Portrait of a Gentleman.
		26. Portrait of a Lady.
		27. Reading Girl.
		28. Iris.
		29. Profile Study.
		30. Mentone from Cap Martin.
		31. Battersea by Moonlight.
1908	(L.S.)	651. Portrait of Mrs. Arthur Melville.
		652. Grey and Silver.
		653. Portrait of Sidney Colvin, Esq. (Sir Sidney Colvin. Now in the Savile Club.)
		654. Redlands—the Garden of Mrs. Arthur Melville.
		655. Children on the Sands.
1908	(Goupil ; Catalogue 107)	10. The Thames near Hurlingham.
1909	(C.)	1. Roses in a Clear Vase.
		2. End of the Regatta at Twickenham.
		3. The Artist's Daughter.
		4. The End of a Summer Day.
		5. Moonrise.
		6. The Two Oaks.

1909 (C.)

7. Portrait of the late William Sharp.
8. Green Lace.
9. Sunset—Witley.
10. The Mirror. (Lent by Gerald Arbuthnot, Esq.)
11. Mid-day in a Garden—A Hollyhock.
13. Children on the Sands. (A Water-Colour Study for this Oil is in the Victoria and Albert Museum; see *post.*)
14. Julia—A Study of a Child.
15. Grave Evening.
16. Corner of a Garden—Evening. (Lent by Mrs. Arthur Melville.)
17. May Morning—Hurlingham.
18. A Rose in the Evening.
19. A Sunlit Path.
20. The Little Fauness. (Lent by Mrs. Arthur Melville.)
21. A Profile.
22. The Gardens of the Casino—Monte Carlo.
23. Opal—Evening in June.
24. The Ferry at Horning on the Broads.
25. Morning Sun in a Garden.
26. Corner of the Hotel de Paris—Monte Carlo.

1911 (N.P.S.)

116. A French Girl (Dry point).
117. Portrait of Dr. Bilderbeck Gomess.

APPENDIX I

1911	(N.P.S.)	130. Portrait of John Tweed, Esq.
1912	(I.)	35. Dover. (Lent by Basil Gotto, Esq.)
		88. Fowey. (Lent by Mrs. Heriot.)
1913	(C ; Catalogue 14)	55. The Children on the Sands.
1913	(Goupil ; Catalogue 163)	145. August.
		171. A Creek at Dusk.
		173. Moonlight, Arc Light and a Crowd.
1913	(I.)	— Troy Town. (In Mrs. Heriot's Collection.)
1918	(XXI.)	EXHIBITION OF WATER COLOURS :
		1. Afternoon Sky.
		2. A Morning in June.
		3. A White Mist.
		4. Women Paddling.
		5. The Breakwater.
		6. The Tent on the Sands.
		7. Seashore in the Morning.
		8. Grey and Mauve.
		9. Old Battersea Bridge.
		10. After the Shower.
		11. Hastings Beach in August.
		12. Children Paddling, Brighton.
		13. Moonrise.
		14. Easter Bank Holiday, Brighton.
		15. Summer Holidays, Hastings.
		16. Afterglow.
		17. The End of the Season.
1920	(Goupil ; Catalogue 190)	263. Head of a Girl.

	(F.; 110th Exhibition)	51. Harbour Scene. 58. View at Rochester.
1921	(Goupil; Catalogue 199)	180. Excursion Day, Hastings. 403. The Sands at Noon.

OILS.

1922	(B.)	1. Dawn at Monte Carlo. 2. A May Morning, Hurlingham. 3. "Persephone." 4. The Sea at Bognor. 5. Rochester. 6. The Terrace at Monte Carlo. 7. The Coming Storm, Dover. 8. "The Chinese Gown." 9. Steamers off Dover. 10. Dover Castle. 11. The Edge of the Road. 12. "Julia." 13. Night Coming over the Sea. 14. Margate from Westgate. 15. Richmond Park. 16. Portrait of a Lady. 17. The Model Mending her Drapery. 18. Raphael Roussel, aged 6. (Pastel.) 19. Green Brocade, Kensington Gardens. 20. Mentone from Cap Martin. 21. The Golden Scarf.

APPENDIX I

WATER-COLOURS.

1922	(B.)	22. The Breakwater, End of a Summer Afternoon.
		23. Silver Light, Hastings Beach.
		24. Sunshine after Shower.
		25. Low Tide, Summer Afternoon.
		26. "The Unicorn," Summer Afternoon.
		27. Splash Point, Hastings.
		28. The Market Garden.
		29. The Lovers, Summer Evening.
		30. Richmond Bridge.
1922	(Goupil ; Catalogue 206)	137. A Bathing Station.
		250. Late Afternoon, Summer.

APPENDIX II

PAINTINGS EXHIBITED ELSEWHERE THAN IN LONDON

[Note.—Mr. Roussel exhibited at the Salon des Refusées, 1871–9.]

1887	(Liverpool—Walker Art Gallery)	340.	Mortimer Menpes.
1888	,,	1082.	Mrs. Walter Sickert.
1889	(Paris Exposition du Siècle)	—	Ma fonction est d'être blanc.
1890	(Glasgow Institute)	675.	The "Pub," Cheyne Walk.
		676.	The Barge.
		733.	The Blue Thames, End of a Summer Afternoon, Chelsea.
1890-91	,,	225.	Mrs. Gray Robertson.
		478.	Mortimer Menpes, Esq.
		516.	The End of a June Evening.
1892	,,	184.	A Child.
		309.	Sea After Sundown.
1893	,,	69.	Couleurs Sombres.
		500.	Bernhard Sickert, Esq.
1894	,,	532.	Estuary of the Thames at Leigh, Rising Tide.
		675.	Arrangement in flesh colour and black.
1894	(Liverpool—Walker Art Gallery)	127.	A Profile.
		1139.	The Iris.
		1171.	Nocturne at Parson's Green.

APPENDIX II

1895	(Glasgow Institute)	86.	Portrait of Paul Maitland, Esq.
1896	,,	412.	Mauve Cape.
		447.	Repose.
1897	,,	203.	Sea at Dover, Summer Afternoon.
		418.	The Iris.
1898	,,	481.	William Wallace, Esq.
1899	,,	111.	Mrs. Gotto.
1901	,,	516.	A Glade in Autumn, End of Afternoon.
		22.	Dover Castle, Summer Evening.
		391.	Evening Coming on the Sea, Dover.
1904	(Glasgow Institute)	194.	Summer Night, The Thames from Putney Bridge.
1909	(Dublin—Royal Hibernian Academy)	—	Model Mending a Drapery.
1913	(Bristol—Royal West of England Academy)	108.	Chiaroscuro, a Profile.
1914	(Brussels)	—	Portrait of a Lady (Mrs. Theodore Roussel).

APPENDIX III

OTHER PAINTINGS, MOSTLY UNEXHIBITED

Painted 1911. Portrait of Mrs. W. Heriot.
" 1912. " " Miss Heriot.
" 1913. " " Mrs. P. Roussel.
" " " " Mrs. MacKay.
" " " " Billy Shoobridge.
" " " " Dr. Stallard.
" " " " Mrs. Allhusen.
(This is said to have been exhibited.)
" " Moonlight Children.
" 1914. Portrait of Nigel Heriot.

APPENDIX IV

ETCHINGS, ETC., EXHIBITED IN LONDON

1899	(Manzi Joyant)	Etchings in Colour.
1899 (July)	(G.G. Catalogue 5A)	

1. Frame. Proof. Trial of colour.
2. Summer. 3rd state, printed in black.
3. Summer. 4th state. Trial of flesh tone on black.
4. Summer. 5th state.
5. Summer. 6th state. On its mount, printed light.
6. Summer. On mount, final proof dark.
7. Summer.
8. A Window through a Window.
9. A Woman before the Fire.
10. The Thames, Evening.
11. The Last Poppies.
12. La Chine.
13. Summer. No. 1. A Preparatory Study.
14. Chelsea Palaces, Sunset.
15. Anemones.
16. The Sleeper.
17. Bognor.
18. Anemones. Final state.
19. La Chine. Final state. Trial of Colour.
20. Final Proof of a Mount.
21. Trial Proof of a Mount from two plates.

1899 (July)	(G.G. Catalogue 5A)	22. Final Proof of a Mount. Trial of colour.
		23. Trial Proofs in black and light ink of the Lotus pattern frame, from two plates.
		24. Proof of the second state of a frame, Stag and Flower pattern.
		25. Second state of a Mount, Scarab pattern.
		26. Second state of a mount.
		27. A Mount in its final state, Scarab and Fly pattern, mount for Anemones.
		28. L'Agonie des Fleurs. To be printed in colours. A preparatory study. Printed in black.
		29. La Chine. Proof in black. Trial of a Register.
		30. Proofs of the four sides of a frame. Stag and Flower pattern.
1908 (Nov.)	(C.)	1. The Gate, Chelsea.
		2. Chelsea Embankment, June, 5 p.m.
		3. A Nymph Bathing—Moonlight (*vernis mou*).
		4. Head of a Girl leaning on her hand (dry point).
		5. Corner of Luna Street, Chelsea.
		6. Chelsea Palaces, Chelsea Embankment.
		7. Cheyne Walk, Chelsea.
		8. Penelope—A Doorway, Chelsea.

1908 (C.)
(Nov.)

9. The Sign of the White Horse, Parson's Green, Summer.
10. Railway Bridge, Chelsea.
11. Trees in Moonlight (*vernis mou*).
12. The Children's Hour, Parson's Green, Summer Evening.
13. The Fish Shop, Chelsea Embankment.
14. Pleasure Boats, Chelsea.
15. A Portrait (dry point).
16. The Window Cleaner.
17. Profile of a Woman (dry point).
18. Chelsea Children, Chelsea Embankment.
19. Events over the Railings, Chelsea.
20. Battersea, from Chelsea.
21. The Alcove (dry point).
22. Chelsea Regatta.
23. The Terrace, Monte Carlo (dry point).
24. The Duke's Head, Parson's Green.
25. L'Agonie des Fleurs. A preparatory study before the engraving of the plates to be printed in colour.
26. Cheyne Walk, Chelsea.
27. The Duke's Head, Parson's Green (without tone).
28. The Steam Launch, Chelsea Embankment.
29. The Steam Launch, Chelsea Embankment (in red).

1908 (C.)
(Nov.)

30. Emma and her Baby, Chelsea Embankment.
31. Emma and her Baby, Chelsea Embankment (in red).
32. Bank Holiday, Corner of Beaufort Street, Chelsea.
33. The Henley Hat (dry point).
34. The Street, Chelsea Embankment.
35. Jupiter and Alcmene (medallion) and Nymphs and Satyrs on a frieze. Study for decoration of frame.
36. Phaeton. Study for decoration of a frame.
37. Chelsea Palaces, Chelsea Embankment.
38. Jupiter and Alcmene. Study for decoration of a frame.
39. Little Girls and Perambulators, Chelsea Embankment.
40. Railway Bridge, Chelsea.
41. The Sign of "The White Horse," Parson's Green, Sunset.
42. Chelsea Children, Chelsea Embankment.
43. Laburnums and Battersea. Corner of new bridge in course of construction.
44. *Pierrot en pied.* Portrait of Lady A. C.
45. Penelope—A Doorway, Chelsea.

1908 (C.)
(Nov.)

46. The Pastoral Play. Lady A. C. and Miss S. playing at Cannizaro Wood, August 7th, 1888, the comedy by Théodore de Banville, *Le Baiser*.
47. Monaco, from La Condamine, Monte Carlo.
48. Monaco, from La Condamine, Monte Carlo (reverse).
49. Moonrise, from the river (*vernis mou*).

ETCHED FRAMES.

Almond Pattern.
Lily Pattern.
Phaeton.
Comedy.

1913 (C. ; Catalogue 13)
(April)

1. The Pastoral Play.
2. The Ferry Inn, Bodenick, Fowey.
3. The Gate, Chelsea.
4. The Street, Chelsea Embankment.
5. The Sign of "The White Horse," Parson's Green.
6. State from plates for "Dawn," Nymphs bathing.
7. L'Agonie des Fleurs.
8. Cheyne Walk, Chelsea.
9. A little Brook in Winter, Wiltshire.
10. The Alcove (dry point).
11. The Snow and My Front Garden, March, 1909.

APPENDIX IV

1913 (April) (C. ; Catalogue 13)

12. Profile of a Woman (dry point).
13. The Window Cleaner.
14. *Pierrot en pied.*
15. Corner of Luna Street, Chelsea.
16. Laburnums and Battersea.
17. A study for the face of " Dawn."
18. Boats Asleep, Fowey.
19. Emma and her Baby, Chelsea Embankment.
20. The Port at Fowey.
21. Nude figures lying down.
22. Summer Night, Abingdon.
23. The Port at Fowey.
24. Study in colour printing—the figure of " Dawn."
25. Port of Fowey—fruit only—in gold.
26. Summer Afternoon, Ventnor.
27. The Terrace, Monte Carlo.
28. Portrait of Mrs. Arthur Melville (dry point).
29. Figure of a Woman crouching.
30. Marsh lands (*vernis mou*).
31. A French Girl.
32. Chelsea Regatta.
33. Portrait of Dr. Bilderbeck Gomess (dry point).
34. Chelsea Palaces, Chelsea Embankment.
35. Parson's Green, " The Duke's Head."

APPENDIX IV

1913 (April) (C.; Catalogue 13)

36. The Steam Launch, Chelsea Embankment.
37. The Saw-mill, Putney.
38. Moonrise from the River (*vernis mou*).
39. State from plates for "Dawn," Nymphs Bathing.
40. Ships at Fowey. Impression in gold (or with mount).
41. Jupiter and Alcmene. Impression in gold (or with mount).
42. State from plates for "Dawn," Nymphs Bathing.
43. Low Tide, Fowey.
44. Spring.
45. Low Tide, Fowey.
46. Chelsea Embankment.
47. Chelsea Children, Chelsea Embankment.
48. October Evening (*vernis mou*).
49. A Street in Ventnor.
50. The Fish Shop, Chelsea Embankment.
51. Trees in Moonlight (*vernis mou*).
52. The Art Student (dry point).
53. Une apache (dry point).
54. Portrait of Miss Marion Melville.
55. A Nymph Bathing, Moonlight (*vernis mou*).
56. A Baby.
57. Events over the Railings.

APPENDIX IV

1913 (April) (C.; Catalogue 13)

58. Head of a Girl leaning on her hand.
59. Summer Afternoon, Ventnor.
60. Penelope—A Doorway, Chelsea.
61. Monaco, from La Condamine, Monte Carlo.
62. Study from the nude of a Girl, standing.

1913 (C.; Catalogue 17)

95. The Pastoral Play.
96. October Evening.
97. Nude figure, seated (dry point).
98. Nude figure, lying down (dry point).
99. Chelsea Palaces.
100. Cheyne Walk, Chelsea.
101. L'Agonie des Fleurs.
102. The Street, Chelsea Embankment.
103. Chelsea Embankment.
104. The Terrace, Monte Carlo (dry point).
105. Sign of "The White Horse," Parson's Green.
106. The Gate, Cheyne Walk.

1918 XXI.

LITHOGRAPHS.

18. The Mirror.
19. The Chinese Gown.
20. Study of Head.
21. Nude Figure.
22. Nude Figure (reclining).

APPENDIX IV

1918	XXI.	23. Study by Lamplight.
1920	(Gr. Pr. in C.)	3. Chelsea Palace (intaglio eng. on metal).
		4. Moonrise in the New Forest (intaglio engraved on metal).
		5. L'Oubliée (trial proof in a new medium).
1921	(Painter Etchers)	24. The Shore—Noon, August (dry point).
		102. A Profile (dry point).
		151. Bathers—Low Tide.
1922	(Gr. Pr. in C.)	10. The Steamer. (Special method. Edition of 12.)
1922	(Painter Etchers)	143. A Chemist's Shop, St. Leonards-on-Sea.
		149. A Family Holiday.
1923	(Gr. Pr. in C.)	32. The Cloud (special method).
1923	(Painter Etchers)	184. A Morning by the Sea.
1924	(Gr. Pr. in C.)	26. Nymphs Bathing (intaglio eng. on metal).
1924	(Painter Etchers)	11. Bathers and Tents (dry point).
1925	(Gr. Pr. in C.)	7. Blue and Gold (special medium).
1925	(Painter Etchers)	122. The End of a Squall—Summer, Splash Point, Hastings.

APPENDIX V

ETCHINGS, ETC., EXHIBITED ELSEWHERE THAN IN LONDON

1909	(Liverpool—Walker Art Gallery)	1617. L'Agonie des Fleurs (a preparatory study before engraving of plates to be printed in colour—with etched frame "Almond").
	,,	1621. The Terrace, Monte Carlo (with etched frame " Comedy ").
		1622. *Pierrot en Pied* (portrait of Lady A. C. (with etched frame, Lily pattern).
	,,	1624. A French Girl (with etched frame " Phaeton ").
	,,	1630. The Duke's Head, Parson's Green (with etched frame "Almond ").
		1631. The Sign of "The White Horse," Parson's Green (sunset), (with etched frame " Comedy ").
1911	,,	1636 L'Agonie des Fleurs.
		1638. Summer.
1913	(Bristol—Royal West of England Academy)	669. L'Agonie des Fleurs.
		687. Pierrot.
		694. The Ferry Inn.
		749. Summer.

APPENDIX VI

OTHER ETCHINGS, ETC., MOSTLY UN-EXHIBITED

Portrait of a Little Girl. Dry point.
The Little Barge—Chelsea.
Summer.
Jeannette.
Portrait of a Little Spanish Girl.
Bank Holiday—Corner of Beaufort St., Chelsea.
The Window Cleaner.
Little Paul, February 6th, 1889. Dry point.
The Steam Launch—Chelsea Embankment.
Chelsea Embankment—June, 5 p.m., 1889.
Portrait of Mrs. C. W. Dry point.
Portrait of Mrs. Cyprian Williams in Fancy Dress. Dry point.
Portrait of Walter Dowdeswell, Esq. Dry point.
Portrait of Margery Chambers. Aged 10 weeks. Dry point.
The Gate—Chelsea.
The Saw Mill—Putney.
Two Flowers (*vernis mou*).
Portrait of Myself. Dry point.
Portrait of Miss Edith Austin.
Poppy in a Vase. Mezzotint and Aquatint.
Portrait of Basil Gotto, Esq. Dry point.
A Stag—A Study.
Portrait of Mrs. Arthur Bull. Dry point.
Portrait of Miss Hetty Pettigrew. Dry point.
A French Girl. Dry point.
Portrait of Miss Marion Meville. Dry point.
The Art Student. Dry point.
October Evening (*vernis mou*).

APPENDIX VI

Figure of a Woman Crouching. Dry point.
Spring.
Portrait of Miss Joan Swinburn. Dry point.
Study from Jeanne. Dry point.
Second Study from Jeanne. Dry point.
The Avon—On the road to Bexhill. Dry point.
Buoyant Sea (*vernis mou*).
Profile of Agnes. Dry point.
Portrait of Miss Agnes Ethel Mackey. Dry point.
Nine o'Clock A.M. Dry point.

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